

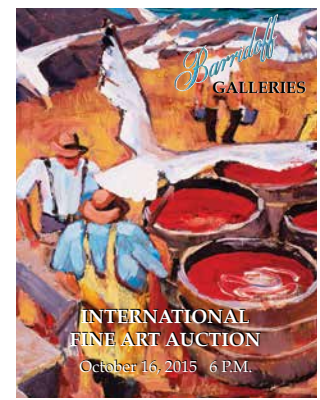
# PRICE KEY & CATALOGUE

## AUCTION OCTOBER 16, 2015

All lots marked withdrawn were withdrawn prior to the auction and remain unavailable.

Missing lot numbers indicate not sold and available.

A starred (\*) item indicates a post auction sale.



**TO VIEW THE CATALOGUE, USE THE ARROW BELOW  
THIS PRICE KEY TO TURN THE PAGE.**

1	28800	67	4800	118	1560	182	1140
2	3120	68	4200	123	5280	183	1020
3	2160	69	74400	124	2160	184	1680
4	5040	70	9600	125	2400	186	2520
6	21600	71	9600	128	Withdrawn	191	900
7	1920	72	36000	130	960	192	6720
9	420*	73	7560	132	3240	193	3120
12	2880	74	4320	133	2160	194	1800
14	840	75	11040	134	960	195	600
16	4320	76	3600	135	3120	196	600
17	1680	77	2760	136	2160	197	1080
18	4560	78	9600	137	840	200	24000*
19	720	79	3000	138	240	201	2160
20	24000	80	4320	141	1320	202	3120
22	6240	81	10800	142	3840	203	1920
24	1800	83	7440	143	7200	204	3120
25	2160	85	1440	146	5400	205	1920
26	720	87	1800	148	6000	206	Withdrawn
29	11040	88	4800	149	2460	208	3900
30	9600	89	1440	150	960	209	990
31	9600	90	3120	153	840	210	1200
32	7200*	91	7200	154	1140	212	4500
33	2400	92	1200	155	1320	213	11280
35	1440	96	2880	156	6000	214	1440
37	1440*	97	4200	157	540	215	1440
38	2160	99	4560	160	3360	216	22800
40-45	Withdrawn	100	1320	161	4080	217	3720
47	1320	103	1440	162	3120	218	900
48	1080	104	5040	163	1440	219	960
50	Withdrawn	105	3240	164	2640	221	6480
51	1560	106	960	165	2640	222	2880
53	3600	107	2160	166	1320	224	120
55	630	108	4080	167	2160	228	3840
57	1680	109	5280	168	1440	229	1920
58	6000	110	2640	169	1440	230	1080
60	1920	111	1920	170	360	232	3600
61	45600	113	2040	171	4560	234	1050
63	8640	114	1320	175	3900	235	900
64	6000	115	3600	176	4320	237	1440
65	2400	116	1920	178	510	239	5760*
66	9840	117	3840	180	960		

The following Conditions of Sale and, if applicable, the Absentee/Telephone Bid Form in the back of this catalogue, as they may be amended by any posted notices or oral announcements before or during the sale, from Barridoff Galleries' and its consignors' entire agreement with the buyer relative to the property listed herein. By participating in the sale, all bidders agree to the terms hereof.

1. Barridoff Galleries acts as an agent for its consignors and the contract for sale is between the consignor and the buyer. Barridoff Galleries may reject any bid for any reason. Items may be subject to a reserve, and Barridoff Galleries may reject any bid below the reserve. The auctioneer may bid on behalf of the consignor or of Barridoff Galleries. Barridoff Galleries reserves the right to withdraw any property at any time before its actual sale. The buyer will be the highest bidder acknowledged by the auctioneer. Barridoff Galleries has the authority to decide any disputes over the auction process in its sole discretion, and its decision shall be final and binding. As a convenience to clients who cannot attend a sale in person, Absentee/Telephone bid forms are found at the back of this catalog. Barridoff Galleries is not responsible for errors and omissions in connection with telephone, Internet, or other absentee bidding.

2. Provenances are included in the catalog to the extent they are available. Estimates are included with each lot. (See note on estimates on page 4.) Statements of condition are not provided herein. Barridoff Galleries, however, will endeavor to answer to the fullest extent possible any reasonable question, subject to the disclaimers below. The auctioneer may make corrections and provide additional information as available at the time of sale.

3. Statements in the catalog and any other information provided by Barridoff Galleries and any of its employees are opinions; Barridoff Galleries and the consignors are not responsible for errors and omissions therein. Barridoff Galleries makes no representation or warranty with respect to and is not responsible for the description, quality, condition, or authenticity of any items sold, and makes no warranty as to merchantability or fitness for a particular purpose. All items are sold "AS IS." Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored. No representation or warranty is made as to copyright of any property or whether the buyer acquires any reproduction rights of the property.

4. Barridoff Galleries charges the buyer a premium to be added to the hammer price on each item purchased. This premium is equal to 20% of the hammer price up to and including \$ 500,000.00, plus 12% of the hammer price over \$ 500,000.00.

5. Upon the fall of the auctioneer's hammer, title to the item passes to the highest bidder, subject to the terms hereof, who assumes full risk and responsibility therefore. Buyer authorizes Barridoff Galleries to sign a sales record, which shall be conclusive as to the terms of the sale, on buyer's behalf. Barridoff Galleries is not responsible for any loss by the buyer as a result of the damage or theft of an article purchased. All property must be removed from the premises of the auction by the buyer, at his or her expense, on the day of sale unless other specific arrangements have been made with Barridoff Galleries. Payment for each item purchased must be made before the item is removed. Only cash or certified check will be acceptable unless other suitable arrangements have been made with Barridoff Galleries at least five days before the auction.

6. If the buyer does not comply with any applicable conditions herein, Barridoff Galleries and the consignor shall have all of the following rights and remedies, in addition to their other remedies at law or in equity: a) to hold the buyer liable for the total purchase price plus interest of 1½% per month; b) to cancel the sale and retain as liquidated damages all payments made by the buyer; c) to resell the property, in which case the buyer shall be liable for any deficiency, cost, including handling charges, the expenses of both sales, commissions on both sales and all other charges and incidental damages; d) to charge 1% of the total purchase price per month, with a minimum charge of 5%, to handle any property not timely removed; e) to exclude buyer and its affiliates from all future auctions; and f) to set off any amounts Barridoff or consignor owes the buyer. All buyers shall be deemed to have granted to Barridoff Galleries and its consignor as collateral for buyer's obligations hereunder a security interest in any property of the buyer in the possession of Barridoff Galleries or its consignor, who shall have all of the rights of a secured party in Maine and the law of the location of the property. Barridoff Galleries shall have all of the rights of the consignor to pursue all rights and remedies hereunder, and Barridoff Galleries and its consignors shall be entitled to all of their costs, including reasonable attorney's fees, in enforcing their rights and remedies hereunder.

7. Requests for refunds will only be considered on the grounds of authenticity. All such requests must be made within 15 days of the auction and must be supported by the written testimony of at least two recognized experts in the field with respect to the specific artist involved. Only if the disputed article is in the same condition as when sold will a request for refund be considered. In the event Barridoff Galleries agrees to rescind the sale, which decision shall be at Barridoff Galleries' sole discretion, the original purchase price shall be refunded to the buyer. Such rescission and refund is exclusive and in lieu of any other remedies which might otherwise be available as a matter of law. In no event shall Barridoff Galleries' or its consignor's liability exceed the purchase price of the item sold.

All purchases are subject to Maine sales tax unless the buyer possesses a sales tax exemption number either from or acceptable to Maine Revenue Services and presents to Barridoff Galleries at or before the auction a valid signed certificate from the Services stating that Barridoff Galleries does not have to withhold Maine sales tax on the purchase. Maine sales tax is applicable to the full purchase price as determined by the hammer price plus premium.

The descriptions used in this catalog may not be reproduced in any manner without the written authorization of Barridoff Galleries.

The Uniform Commercial Code Title 11, Section 2-328 applies to this auction sale. These conditions of sale are governed by and shall be interpreted under Maine law, and any conflicts hereunder shall be decided in the state and federal courts located in Cumberland County, Maine, and all bidders submit themselves to the jurisdiction thereof.

# INTERNATIONAL FINE ART AUCTION

Friday, October 16, 2015 6 P.M.



Previews: Thursday, October 15, 2015 5 P.M.–8 P.M.  
and Friday, October 16, 2015 10 A.M.–5 P.M.

To be held at the  
Abromson Center  
88 Bedford Street  
Portland, Maine

On the Portland Campus of the University of Southern Maine

## BARRIDOFF GALLERIES

Annette and Rob Elowitch  
Shipping and mailing address:  
50 Market Street  
South Portland, Maine 04106

## ABBREVIATIONS

l.r.	lower right	u.l.	upper left	Am.	American	Fr.	France
l.l.	lower left	u.r.	upper right	Br.	British	Ger.	German
l.c.	lower center	b.r.	below right	Eur.	European	It.	Italian
						etc.	

## SHIPPING

For your convenience, Barridoff Galleries has arranged for representatives of The UPS Store to be at the auction to ship any purchases directly from the promises or, as a free service to Barridoff clients, to help you pack to carry any purchase with you. All shipping and packaging for shipment charges are

otherwise payable by the buyer. Barridoff Galleries assumes no responsibility of any kind for providing this service. Please otherwise make arrangements to collect or ship purchases in a timely manner following the sale.

## FRAMES

If a frame is thought to be original to the work of art or of some other particular interest thanks to its history or beauty, it may be illustrated; but the illustration is in no way to be considered

a guarantee of same and nothing about the frame is included in any catalogue entry.

## OLD MASTERS

All works by Old Masters, including school, manner, and other related information including dates are now by policy offered as attributions because, in the opinion of Barridoff Galleries, there has been too little or no known opportunity for a consensus,

extensive research, or singular expertise and/or because such opportunities often result in significant changes and varied opinions. However, all attributions are, in the opinion of Barridoff Galleries, appropriate as cataloged.

## CONDITION REPORTS

Condition reports are available upon request. However, information provided by Barridoff Galleries pertaining to the condition of any auction lot is for the buyer to use or interpret as he or she sees fit. It is in no way a guarantee, nor should it be considered an expert opinion. All prints (etchings, lithographs, silkscreens, etc.), to the best of our knowledge, have full margins unless otherwise noted. All lots should be examined by

potential bidders. Because few lots are examined by Barridoff Galleries out of their frames, potential bidders should assume that condition reports only include areas that are clearly visible unless otherwise stated. Please also see "Conditions of Sale" on the inside front cover and the paragraph about the Weeks collection at the bottom of the following page.

## SIZE

The size of each item is measured height by width in inches and does not include the frame. The size in centimeters converted

from inches (not measured separately) is also included. Sizes are approximate.

## ESTIMATES

Estimates are intended only as the loosest possible guideline and should be read with a fair amount of amusement. However, the reserve below which a lot will not be sold is never more than the low estimate and is more likely to be considerably below it. In the rare case when a consignment is known to have been offered publicly and recently (meaning within the last five

years), whether or not sold at the time, that provenance will be included in the catalogue and its estimate will almost always be considerably below its previous estimate or asking price if it is determined that a previous sale price was an anomaly that should not be considered at all.

## ONLINE CATALOGS, LIVE PHONE BIDDING, AND ONLINE BIDDING

Phone bids will be allowed on a limited first-come, first-served basis. Phone bidders must make arrangements in advance. Barridoff Galleries holds only two auctions per year and, therefore, the phone staff is made up of friends and friends of friends who work at this job for a few hours per year and often only once in a lifetime. We provide phones as a service for those who cannot attend the auction. But phones are not the perfect medium for bidding at an auction under any circumstances and cell phones, while useful, can be particularly difficult. Please be

patient and forgiving. Bidding is also available online in real time at [liveauctioneers.com](http://liveauctioneers.com). Potential bidders are advised to familiarize themselves with the rules and procedures provided thereon prior to bidding. All catalogue entries are listed and all lots are illustrated several days after the catalogs themselves have been mailed to subscribers and several days before the auction. Barridoff Galleries also publishes its auction catalogs and any supplements to the catalogue online at [barridoff.com](http://barridoff.com).

## PREMIUMS

Barridoff Galleries charges the buyer a premium to be added to the hammer price on each item purchased. This premium is equal to 20% of the amount of the hammer price up to and including \$ 500,000 and 12% of the amount of the hammer price

over \$ 500,000. The 5.5% Maine Sales Tax, when applicable, will be applied to the final total, which includes the premium. The final total is considered the purchase price to which the Maine sales tax may apply.

## ADDITIONS

Additions consigned too late to be included in the bound copy of the catalogue will be found on a continually updated separate sheet to the extent possible. All additions will be included on the final sheet available at the auction and will be sold sequentially

at the end of the sale. Digital catalogues will be updated daily. Lot numbers will correspond with the printed catalogue and additions sheets.

## SIGNATURES

Paintings are signed only if so stated in the description of the paintings.

## PROVENANCE

Provenance is listed insofar as it is known or can and is allowed to be published by the owner.





**This auction features many works of art from a variety of excellent collections, including the following:**

**The Richard Estes Collection of a New York Gentleman  
Selections from the James Fitzgerald Collection of Craig and  
Valerie Cooper, Washington, Connecticut**

**A Maine family collection**

**A Collection of Marine Paintings Descended through the Lemuel Moody family of Portland  
The Estate of Thomas Crotty, Founder of Frost Gully Gallery, Freeport and Portland  
(His personal collection of contemporary Maine art)**

**William Edward O'Reilly**  
Auctioneer and Consultant

**Sandra Richardson**  
Gallery Manager

**Anthony Moore**  
Painting Conservation, Condition and  
Conservation Consultant

**William J. Milliken**  
Auction Expediter

**Nina Rayer**  
Paper Conservation Consultant

**Jay York**  
Photographer

**Casco Bay Frames**  
Framing and Media Consultants

**Johanna Moore**  
Telephone Bidding

**Previews will be held in the lobby and adjoining rooms of the Abromson Center on the campus of the University of Southern Maine. The auction will be held in Hannaford Hall adjacent to the lobby with free parking adjacent to the building**

1  
JOSEF ISRAELS  
Dutch 1824–1911  
*On the Strand*  
Signed "Josef Israels" l.l.  
Oil on panel  
12×9 in.  
30.5×22.9 cm

Property of Aliea Anderson, Athens, Ohio

Provenance  
Henry A. Laughlin and Rebecca Fargo Laughlin,  
Concord, Massachusetts and Pittsburgh, Pennsylvania  
By descent to Henry A. Laughlin, Jr. and Elizabeth Bolden Laughlin,  
Hamilton, Massachusetts  
By descent to the current owner

There are two labels verso with the following information,  
the first in old type:

On the Strand  
Painted by Josef Israels about 1860  
Purchased at the sale of the late Lord Leverhulme's paintings held at  
the Anderson Galleries, February 18, 1926, lot 150  
Formerly in the collection of the Right Hon. Lord Armstrong, 1910  
Formerly in the collection of Albert Levy, Esq., London, 1876  
Formerly in the collection J. Staats Forbes, Esq., London, 1874

The second in old script:  
Messers Gooden and Fox  
Printsellers, Publishers, and Dealers in Works of Art  
57 Pall Mall SW  
(opposite Marlborough House)

\$15,000–25,000





2  
JOHN MAGGS  
Br. 1819–1896  
*Coaching Scene I*  
Signed "J. C. Maggs" l.l.  
Oil on canvas  
14 × 26 in.  
35.6 × 66.0 cm  
\$1,500–2,500



3  
JOHN MAGGS  
Br. 1819–1896  
*Coaching Scene II*  
Signed "J. C. Maggs" l.l.  
Oil on canvas  
16 × 24 in.  
40.6 × 61.0 cm  
\$1,500–2,500



4  
ADRIANUS EVERSEN  
Dutch 1818–1897  
*A Day in the Village*  
Signed "A. Eversen" l.r.  
Oil on panel  
9¼ × 7¼ in.  
23.5 × 18.4 cm  
\$1,500–2,500





5

ALFRED DELOBBE

Fr. 1835–1920

*The Cherry Picker*

Signed "A. Delobbe" l.r.

Oil on canvas

39¾×24 in.

101.0×61.0 cm

Provenance

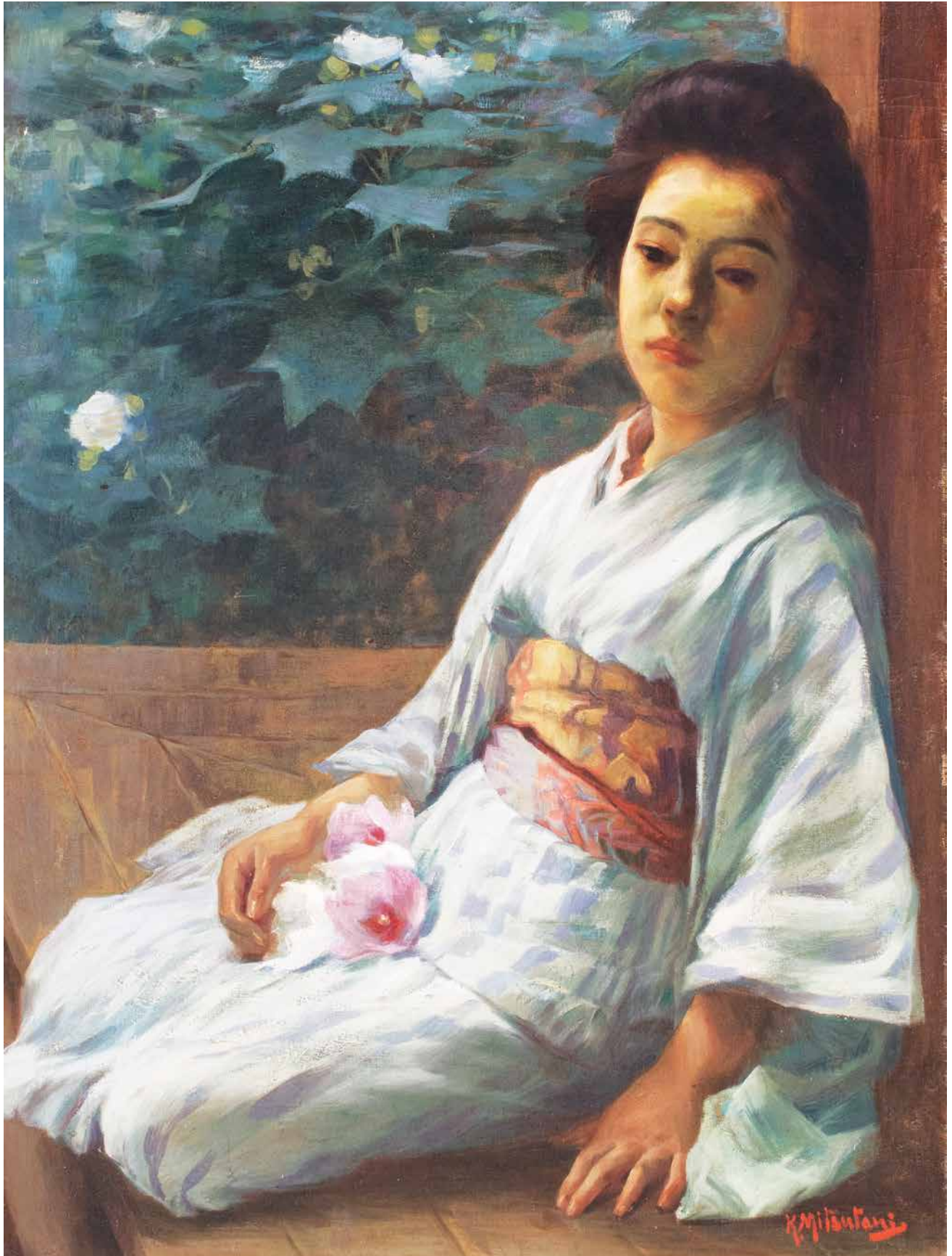
Samuel F. Houston, Philadelphia

By descent in the family to the current owner

Auction, Barridoff Galleries, April 29, 2015, unsold

\$9,000–12,000

6  
KUNISHIRO MITSUTANI  
Japanese 1874–1936  
*Flowers*  
Signed “K. Mitsutani” l.r.  
Oil on canvas  
32×22¾ in.  
81.3×57.8 cm  
\$20,000–30,000







7  
RICHARD WILSON  
Br. 1713–1782  
*Lake Scene, Italy*  
Oil on canvas  
25×30 in.  
63.5×76.2 cm  
\$3,000–5,000



8  
DUTCH SCHOOL  
Dutch 18th C.  
*A Typical Day*  
Mixed media  
13¼×23¼ in.  
33.7×59.1 cm

Property of a lady,  
South Bristol, Maine

Provenance  
By descent

\$900–1,200

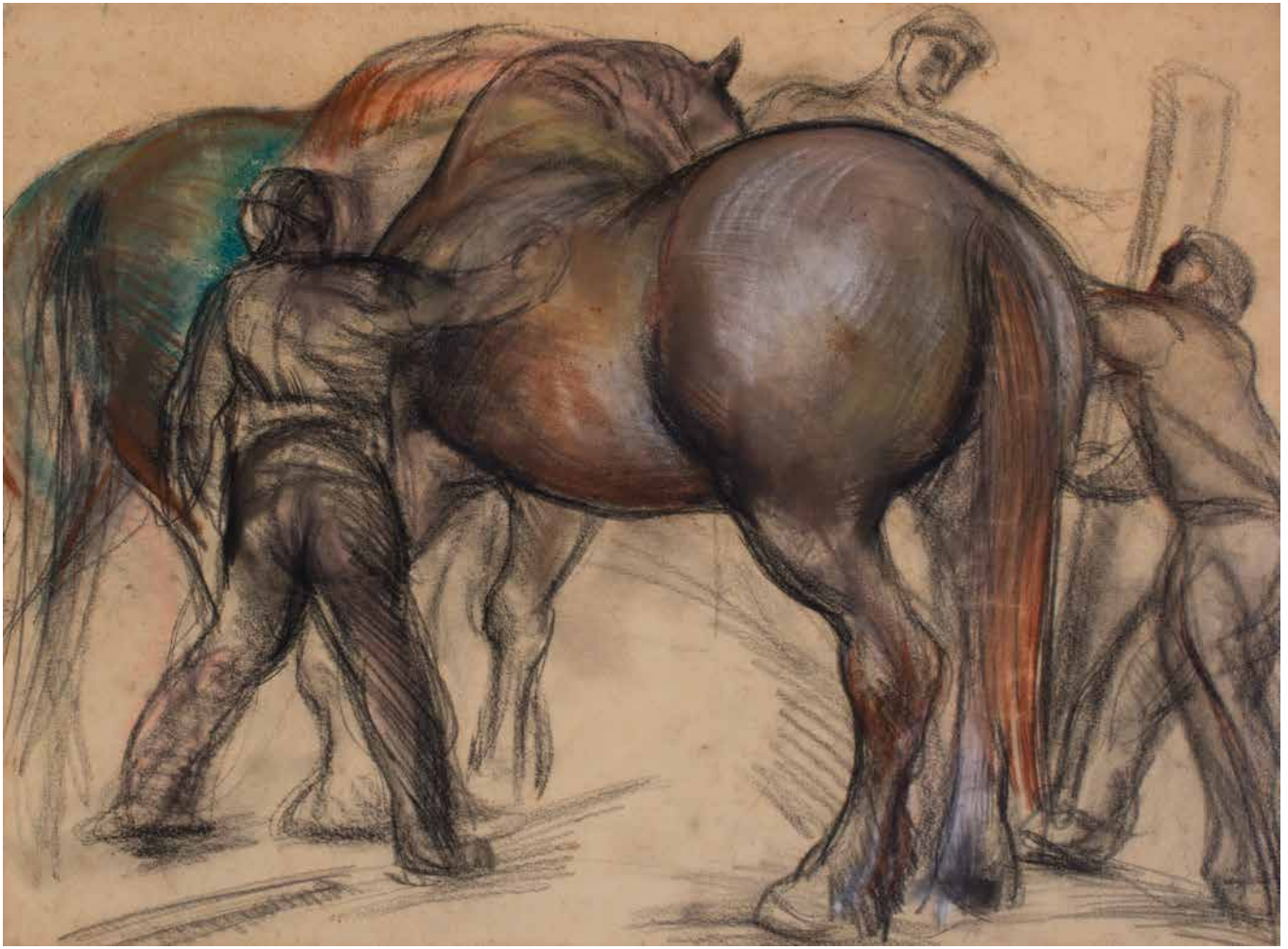


9  
CONTINENTAL SCHOOL  
18th Century  
*A Day in the Country*  
Oil on panel  
6⅞×9 in.  
17.5×22.9 cm

By descent in the  
family of Lemuel Moody  
(ca. 1776–1865),  
Portland, Maine  
To the current owner, Bangor

\$900–1,200



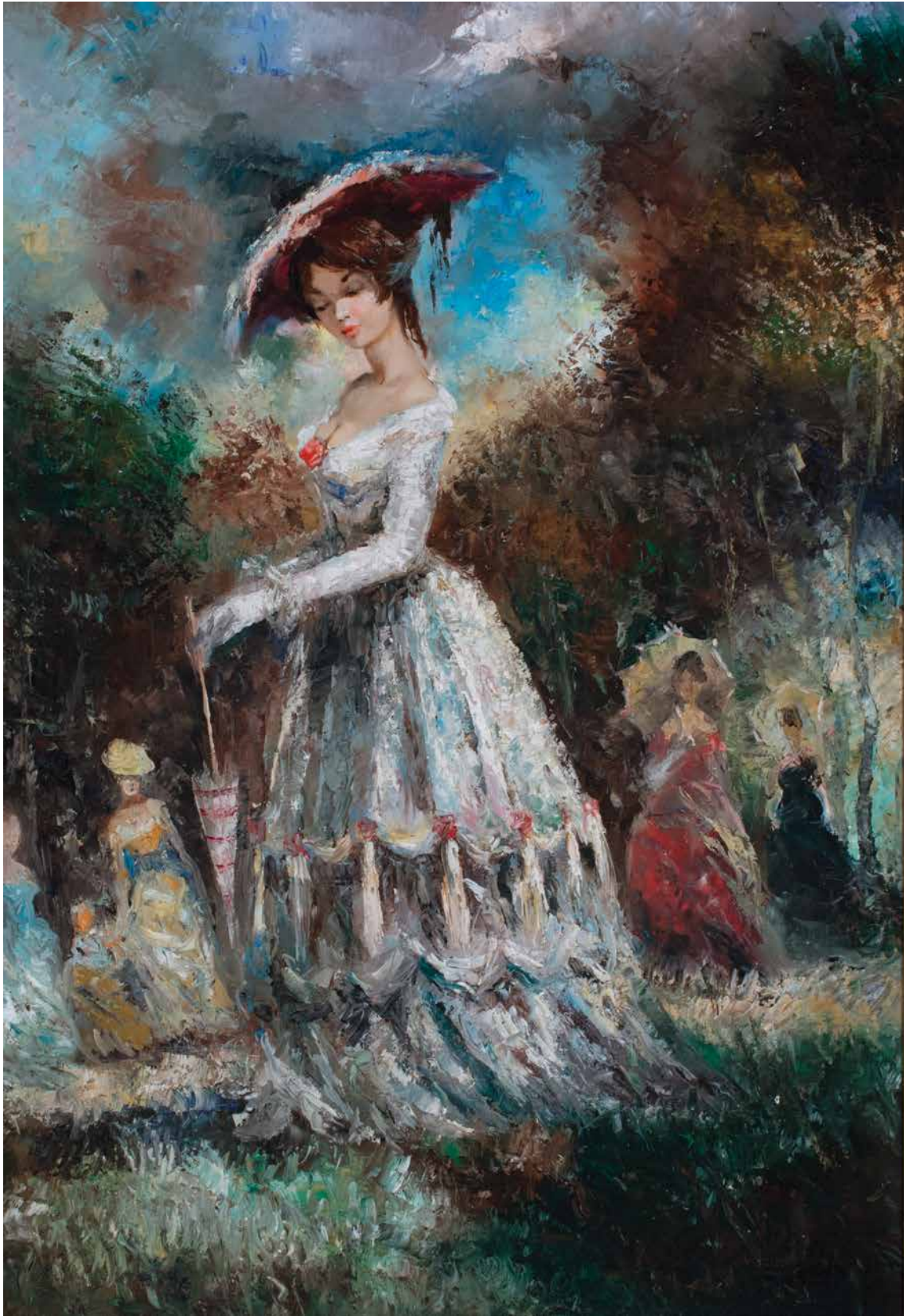


10  
FRENCH SCHOOL  
Mid 20th C.  
*Grooming Horses*  
Conte crayon and charcoal  
16½×22½ in.  
41.9×57.2 cm  
\$3,000–5,000





11  
AUGUST FRIEDRICH SIEGERT  
Ger. 1820–1883  
*Pair of Portraits*  
*(Reading Without Their Glasses)*  
Monogrammed on the portrait of  
the lady only "S 1879" u.r.  
Oil on canvas  
12¼ × 10¼ in.  
31.1 × 26.0 cm  
\$2,000–3,000



12  
AMERICO MAKK  
Hungarian b. 1927  
*Parasol Parade*  
Oil on canvas  
38×26 in.  
96.5×66.0 cm

Property of Julia Marchetti, Washington, D.C.

An early label bearing the artist's name and brief biography is attached verso.

\$2,000–3,000





13  
GIUSEPPE MAGNI  
It. 1869–1956  
*La nonna, la madre, e le nipoti*  
Signed "G. Magni" l.r.  
Oil on canvas  
20×25½ in.  
50.8×64.8 cm

Property of a  
Rhode Island family

Provenance  
Auction, Barridoff Galleries, April 29, 2015, unsold

\$5,000–7,000



14  
DAVID SANI  
It. 1828–1914  
*La Tribuna*  
Signed "DSani" l.r.  
Oil on canvas  
21×25 in.  
53.3×63.5 cm

Provenance  
Auction, Barridoff Galleries,  
April 29, 2015, unsold

\$1,500–2,500



15

ADOLF SCHREYER and ADOLF JOHANN HOFFLER

Ger. 1828–1899

Ger./Am. 1825–1898

*Crossing the Danube at Dusk*

Signed "Ad. Schreyer" and "Ad. Hoeffler" l.l.

37×62½ in.

94.0×158.8 cm

The title and artists' names are on an old plaque that was found behind the stretcher bars.

We would like to thank Dr. Christoph Andreas, for confirming the authenticity of this lot to its owner. Dr. Eva Habermehl, who works with Dr. Andreas at J. P. Schneider Art Gallery in Frankfurt, wrote, with minor translation changes for clarification, as follows:

There is no doubt that [the current lot] is [the] teamwork of Adolf Hoeffler and Adolf Schreyer. They occasionally worked together, as is known from several paintings. Concerning the motif, Dr. Andreas refers to a drawing by Hoeffler showing rock formations at Rheingrafenstein on the Nahe river. <http://de.wikipedia.org/wiki/>

Rheingrafenstein...[In the photographs of the Danube at the referenced online address, the peaks and composition are very nearly identical to the painting as well as to the Hoeffler drawing.]

Schreyer had travelled the Walachian and Hungarian region, so he might have recalled some similar landscape. Looking on the right side, the terrain is supposed to be a more idealistic supplement, maybe more "Danube"-like. ..Dr. Andreas assumes that the landscape was executed by Hoeffler, the staffage [sic] points by Schreyer."

\$3,000–5,000





16

NATHANIEL EVERETT GREEN

Br. 1823–1899

*Church of the Holy Sepulchre, Jerusalem*

Signed and dated "N. E. Green 1884" l.r.; titled as above l.l.

Watercolor

15¼×21½ in. sight

38.7×54.6 cm sight

An old label verso reads "Church of St. John at Jerusalem by Mr.  
Green, Cannes, 1894"

\$4,000–6,000



17

THOMAS WEBER  
Ger. 1838–1907  
*Off to the Fishing Grounds*  
Signed "Th. Weber" l.r.  
Oil on canvas  
21¾×13 in.  
55.2×33.0 cm

Another version of this painting was sold at  
Bonham's Knightbridge September 26, 2012.

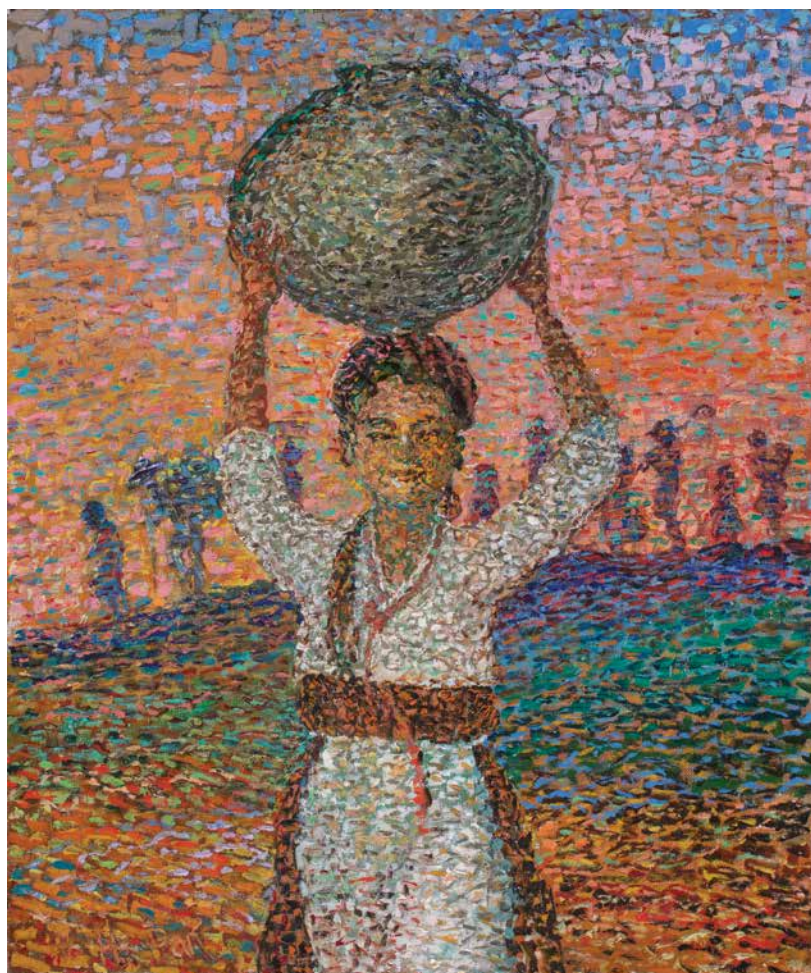


18  
DAVID BURLIUK  
Rus./Am. 1882–1967  
*Feeding the Chicks*  
Signed "Burliuk" l.l.  
Oil on canvasboard  
14×12 in.  
35.6×30.5 cm

Property of Sari Anthony, New York

Provenance  
By descent in the family of  
Florence and Morris Mitchell, New York  
To the current owner

\$3,000–5,000



19  
ASIAN SCHOOL  
20th C.  
*End of Day (Woman Carrying Bowl on Her Head)*  
Signed illegibly l.l.  
Oil on canvas  
17 7/8×15 in.  
45.4×38.1 cm  
\$1,200–1,800

## EDWIN LORD WEEKS

Am. 1849–1903

*Boy on a charpoi holding a bird on a stick*

Signed, inscribed, and dated "E. L. W. Delhi '83" l.l.

Oil on canvas

20¼ × 14 in.

51.4 × 35.6 cm

A copy of the email authentication from Ellen Morris and a separate email containing the text as it will appear in her catalogue raisonné, both addressed to Barridoff Galleries and dated June 5, 2015, accompany this lot. Both are reproduced below.

EDWIN LORD WEEKS CATALOGUE RAISONNÉ PROJECT  
LETTER OF AUTHENTICATION

5 June 2015

Re: Study by Edwin Lord Weeks of a boy on a charpoi holding  
a bird on a stick

Signed "E.L.W." and inscribed "Delhi '83" (lower left)

Oil on canvas

20¼ by 14 in. (51.4 by 35.6 cm)

I have examined this painting based on digital photographs and I can state without reservation that it is a wholly authentic work by Edwin Lord Weeks, signed with the artist's initials, rendered in 1883, with its subject painted in Delhi, India. This work will be included in the Edwin Lord Weeks catalogue raisonné

Sincerely,

Ellen K. Morris, PhD

© 2015, Ellen K. Morris, PhD. No part of this Authentication may be reproduced without permission.

The text as it will appear in the catalogue raisonné:

*"Boy on a charpoi holding a bird on a stick"*

20¼ × 14 in. (51.4 × 35.6 cm)

Signed with initials "E.L.W." and inscribed

*"Delhi '83" lower left corner*

This finely painted playful image of a boy sitting on a charpoi (a traditional Indian rope bed) holding a bird on a stick is a heretofore unknown study executed by Weeks in Delhi during his first expedition to India in 1882-83. The size, with Weeks initials, location and date indicate that Weeks was particularly pleased with this work. Painted mostly in muted umber tones, this study is remarkable for its chiaroscuro, its play of light and shade, within an interior scene which is only suggestive in its brushwork. Weeks delicate draftsmanship is particularly

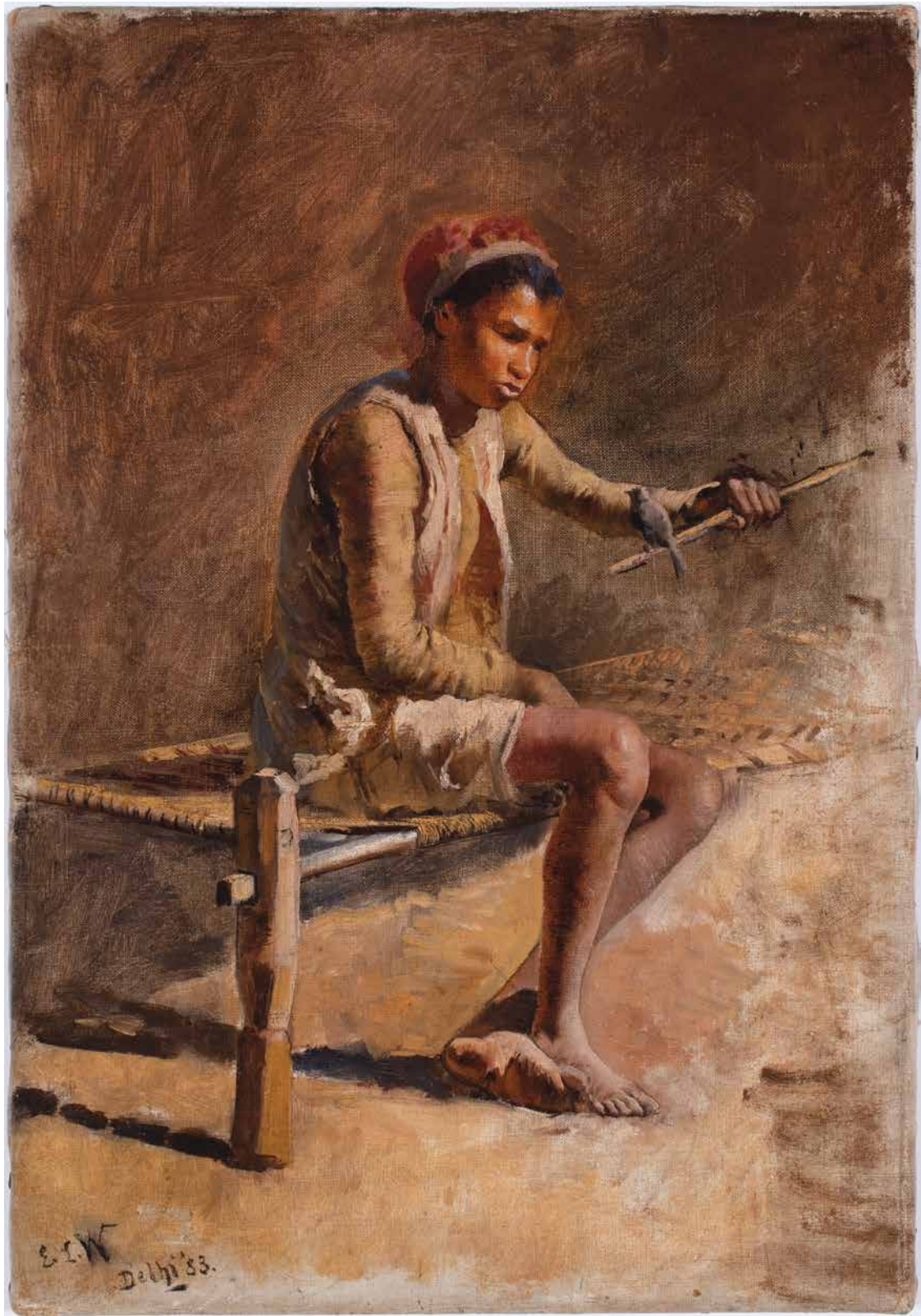
evident in the boy's legs and feet, his hand, his ruddy face and the sturdy bedpost in the foreground. The boy's face is concentrated on the bird, which may fly away at any instant. This study is notable for its realistically painted subject within a vigorous surrounding space of loose brushwork contrasting with it. Likewise, the woven rope charpoi is deftly painted in a loose manner and disappears into the middle right edge. No doubt this work reappears in some larger painting as an anecdotal feature, which was Weeks' frequent practice with his best studies.

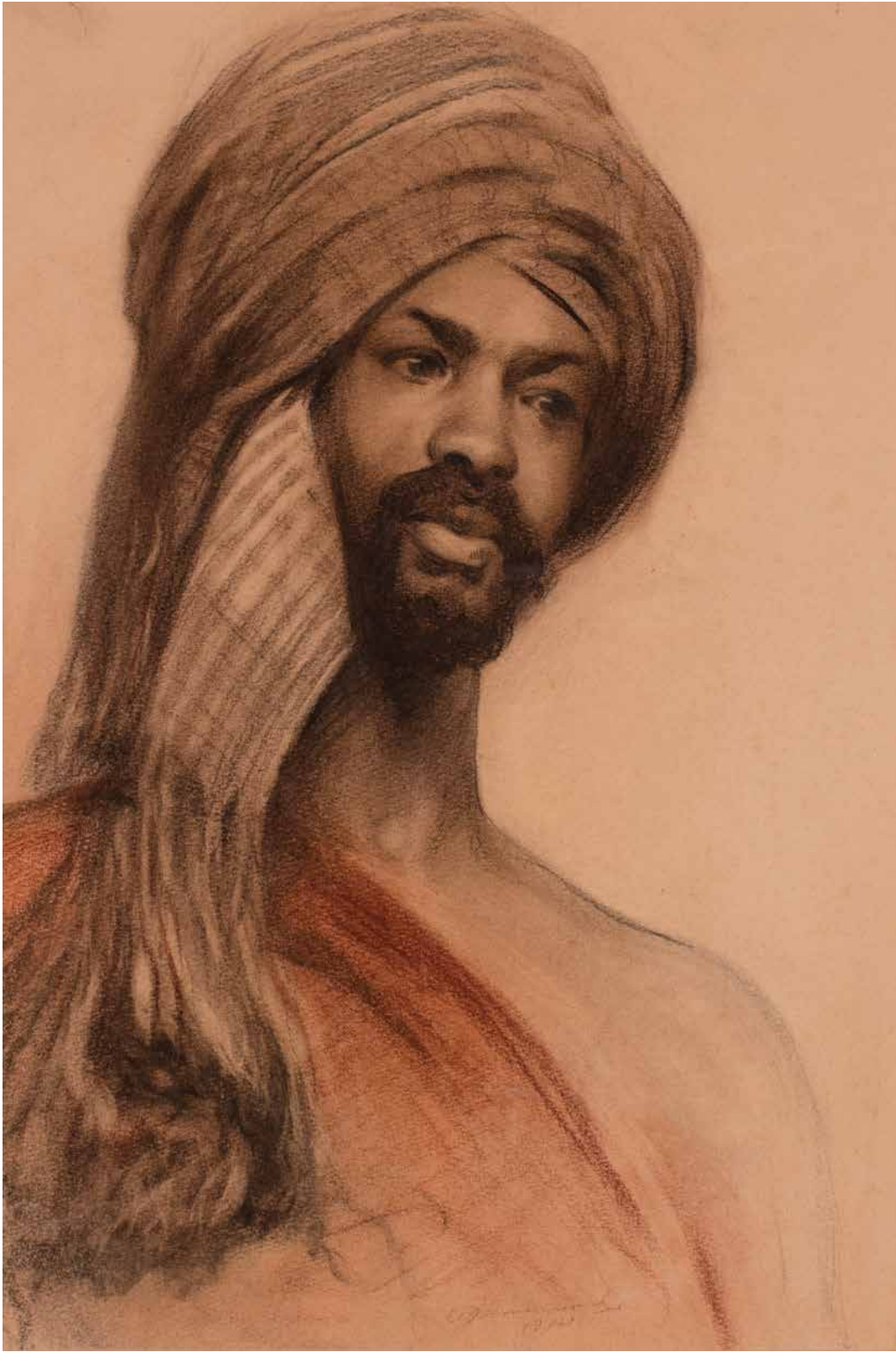
\$6,000–9,000

The following interpretation of this painting, received recently by email unsolicited, is not in the printed catalogue, but is an excellent analysis and interesting contrast to that of Dr. Morris (see above):

"It's described [see above] as a 'playful image,' but appears more complicated. The boy looks serious, reflective, as if he's considering the morality of a (song)bird that appears to be tethered to a stick. It feels like [a] visual essay about man v. nature, or the merits of attaining/holding power - something quite modern."

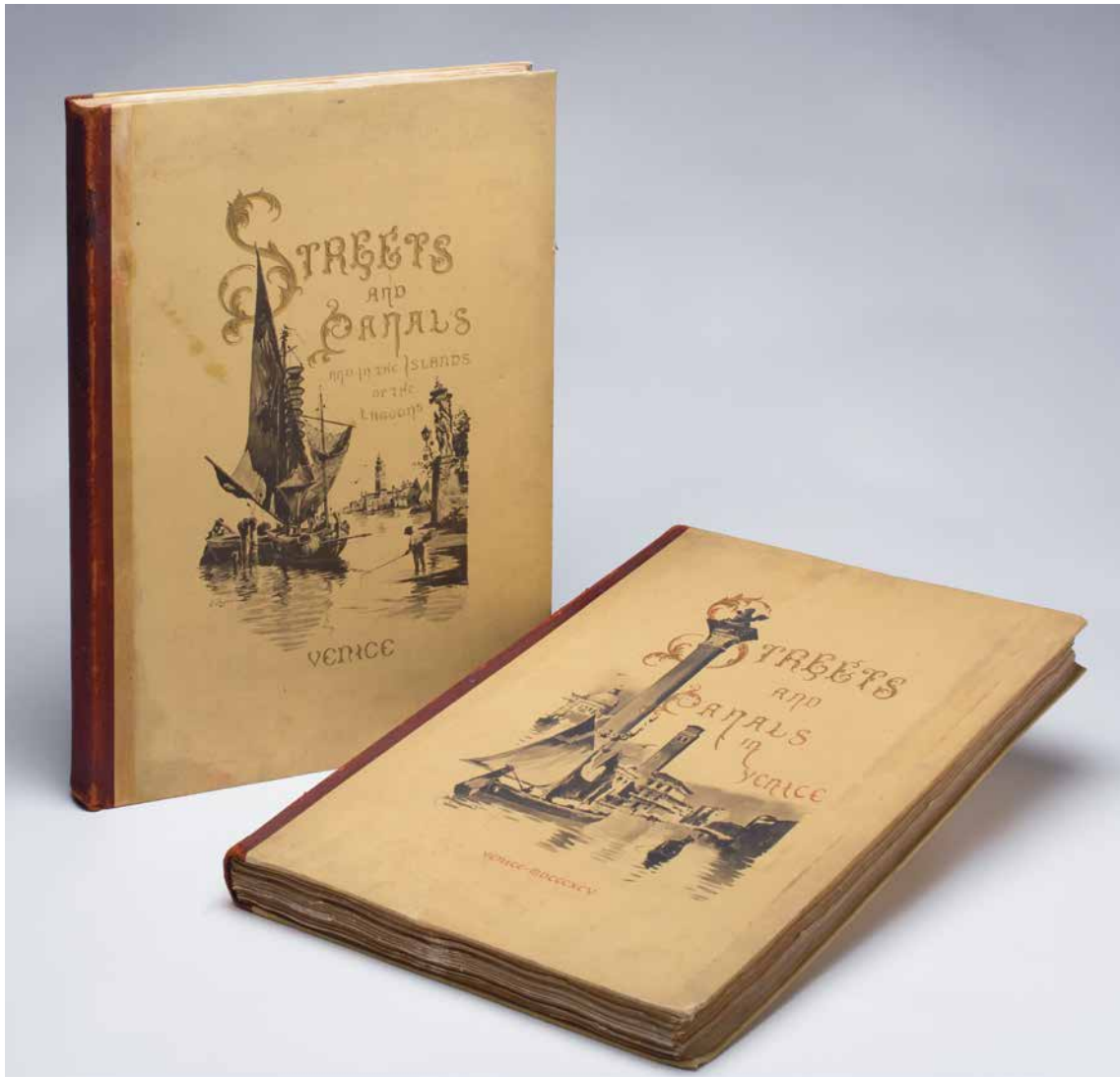






21  
ARTHUR J. HAMMOND  
Am. 1875–1947  
*Portrait of a Man in a Turban*  
Signed "A. J. Hammond" l.c.  
Pastel  
18×12 in. sight  
45.7×30.5 cm sight





22

FERDINAND ONGANIA

It. 19th/20th C.

*Streets and Canals in Venice* (Venice—MDCCCXCV) and *Streets and Canals and in the Islands of the Lagoon, Venice*

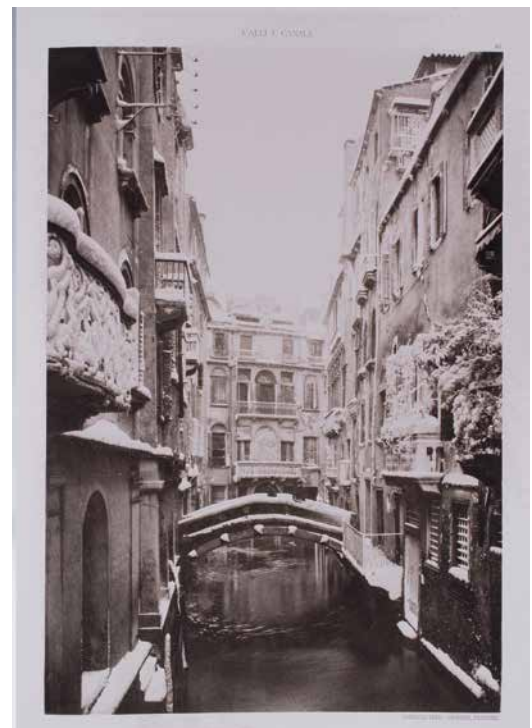
Two volumes, each with 100 photographic plates, a total of 200 different images edited and published by Ongania, 1891

The image at right is an image from the books.

22×15 in. each book  
55.9×38.1 cm each book

By descent in the family of Lemuel Moody (ca. 1776–1865),  
Portland, Maine  
To the current owner, Bangor

\$2,500–3,500



23  
BERENICE ABBOTT  
Am. 1898–1991  
*Wheelock House*  
Photograph  
8×10 in.  
20.3×25.4 cm

Stamp verso: Federal Art Project, "Changing  
New York" photographs by Berenice Abbott  
"Wheelock House, 661 West 158th St.,  
Manhattan  
Neg #261, IA1-IA2- Nov. 10, 1937"

\$2,000–3,000



24  
BERENICE ABBOTT  
Am. 1898–1991  
*Trinity Church*  
Signed "Berenice Abbott" in pencil on the mat b.r.  
Titled as above on the mat verso  
Photograph  
10×8 in.  
25.4×20.3 cm

\$2,000–3,000



25  
ANSEL ADAMS

Am. 1902–1984

*Lake Tenaya, Yosemite, 1946*

Signed "Ansel Adams" b.r.

Stamped verso "Special Edition of Fine Prints

Photographs of Yosemite by Ansel Adams

This print 572 of S.E.Y. No. 8 Lake Tenaya"

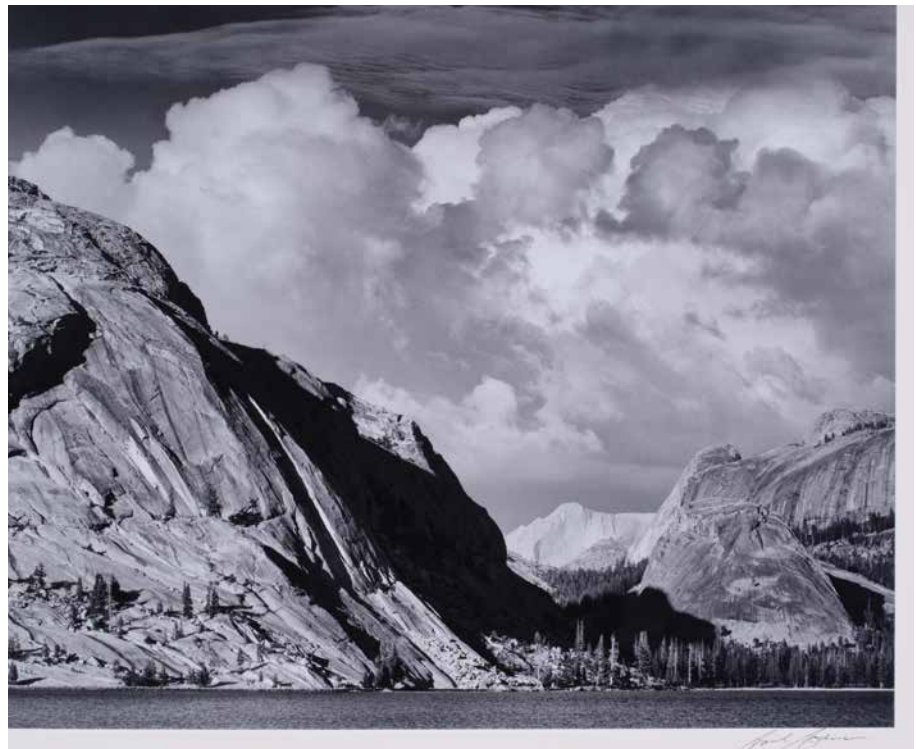
with 572, 8, and Lake Tenaya in pencil

Photograph

7¾×9½ in.

19.7×24.1 cm

\$2,000–4,000



26

ALBERT HIRSCHFELD

Am. 1903–2003

*Midnight Cocktail*

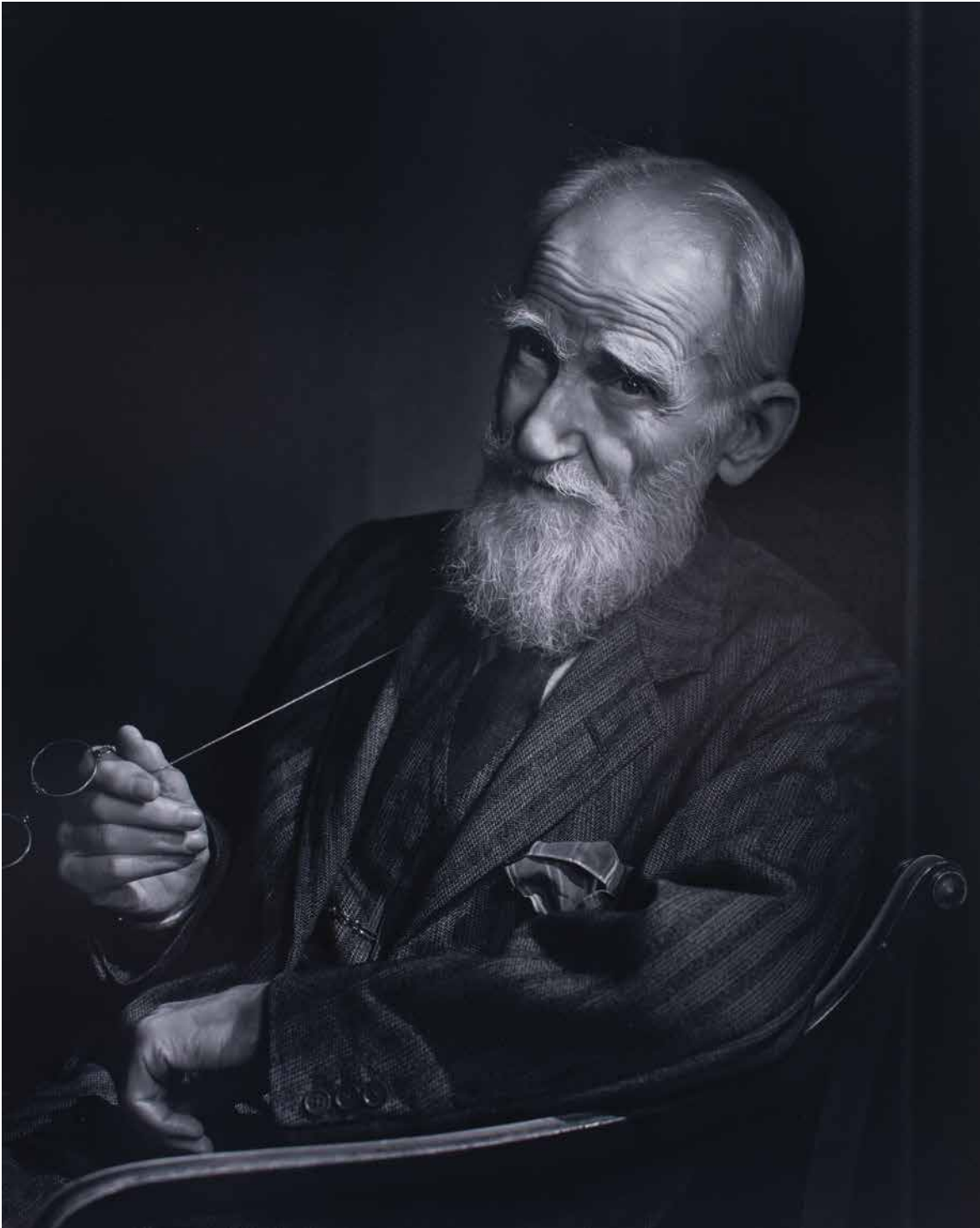
Signed "Hirschfeld" l.l. and  
titled "Midnight Cocktail" l.r.

Pencil

17½×14 in. sight

44.5×35.6 cm sight

\$1,000–1,500



27  
YOUSUF KARSH  
Am. 1908–2002  
*George Bernard Shaw*  
Signed "Y. Karsh" b.l. and verso  
Photograph  
20×16 in.  
50.8×40.6 cm

The following information is printed on the support verso: Photograph by Yousuf Karsh, George Bernard Shaw, 1943 and bears the number 3247 in the far lower left corner

\$3,000–4,000





28

PHILIPPE HALSMAN

Am./Latvian 1906–1979

*J. F. Kennedy*

Signed in pencil with a copyright mark, signature "Phillippe Halsman," titled as above, dated Apr. 1972, and bearing a copyright stamp with the artist's name, all verso

Photograph

13½×11 in.

34.3×27.9 cm

\$3,000–4,000

Lots 29–38, 94, and 218–223 are the property of a Maine family.



29

STEPHEN ETNIER

Am. 1903–1984

*View from the Ferry*

Signed and dated "Stephen Etnier '50" l.r.

Oil on canvas

34×25 in.

86.4×63.5 cm

\$9,000–12,000





30

WALDO PEIRCE

Am. 1884–1970

*Washington Square, 1948*

Signed and dated "W.P. '48" l.l.

Oil on canvas

40×27 in.

68.6×101.6 cm

The current lot was illustrated on the poster of the exhibition "Waldo Peirce, A New Assessment," at the University of Maine at Orono, November 16, 1984–January 25, 1985. A framed poster accompanies the lot.

\$9,000–12,000



31  
MARGUERITE ZORACH  
Am. 1887–1968  
*Two Cats*  
Signed “Marguerite Zorach” l.r.  
Oil on canvas  
24×28 in.  
61.0×71.1 cm  
\$9,000–12,000





32  
JAY HALL CONNAWAY  
Am. 1893–1970  
*Monhegan, 1937*  
Signed “Connaway” l.r.  
Oil on canvas  
18×24 in.  
45.7×61.0 cm  
\$6,000–9,000

33  
WALDO PEIRCE  
Am. 1884–1970  
*Travelers*  
Signed "WP" l.r.  
Oil on canvas  
12×9 in.  
30.5×22.9 cm  
\$2,000–3,000



34  
WALDO PEIRCE  
Am. 1884–1970  
*Untitled*  
A pair of watercolors  
12×9 in.  
30.5×22.9 cm  
\$1,200–1,800





35  
 STEPHEN ETNIER  
 Am. 1903–1984  
*Yellow Flowers*  
 Signed and dated “Stephen Etnier '56” l.l.  
 Oil on canvas  
 18×24 in.  
 45.7×61.0 cm  
 \$1,200–1,800



36  
 JACK GABLE  
 Am. b. 1944  
*Study at Old Orchard Beach*  
 Signed and titled “J. Gable, Study at Old Orchard Beach, Kennebunkport [sic], Maine” l.r.  
 Watercolor  
 7½×11 in.  
 19.1×27.9 cm  
 \$900–1,200



37

STEPHEN ETNIER

Am. 1903–1984

*Buoy*

Signed and dated "Stephen Etnier '56" l.r.

Oil on canvas

16×24 in.

40.6×61.0 cm

\$2,000–3,000





38

PHILIP BARTER

Am. b. 1936

*Still Life with Fish and Cheese*

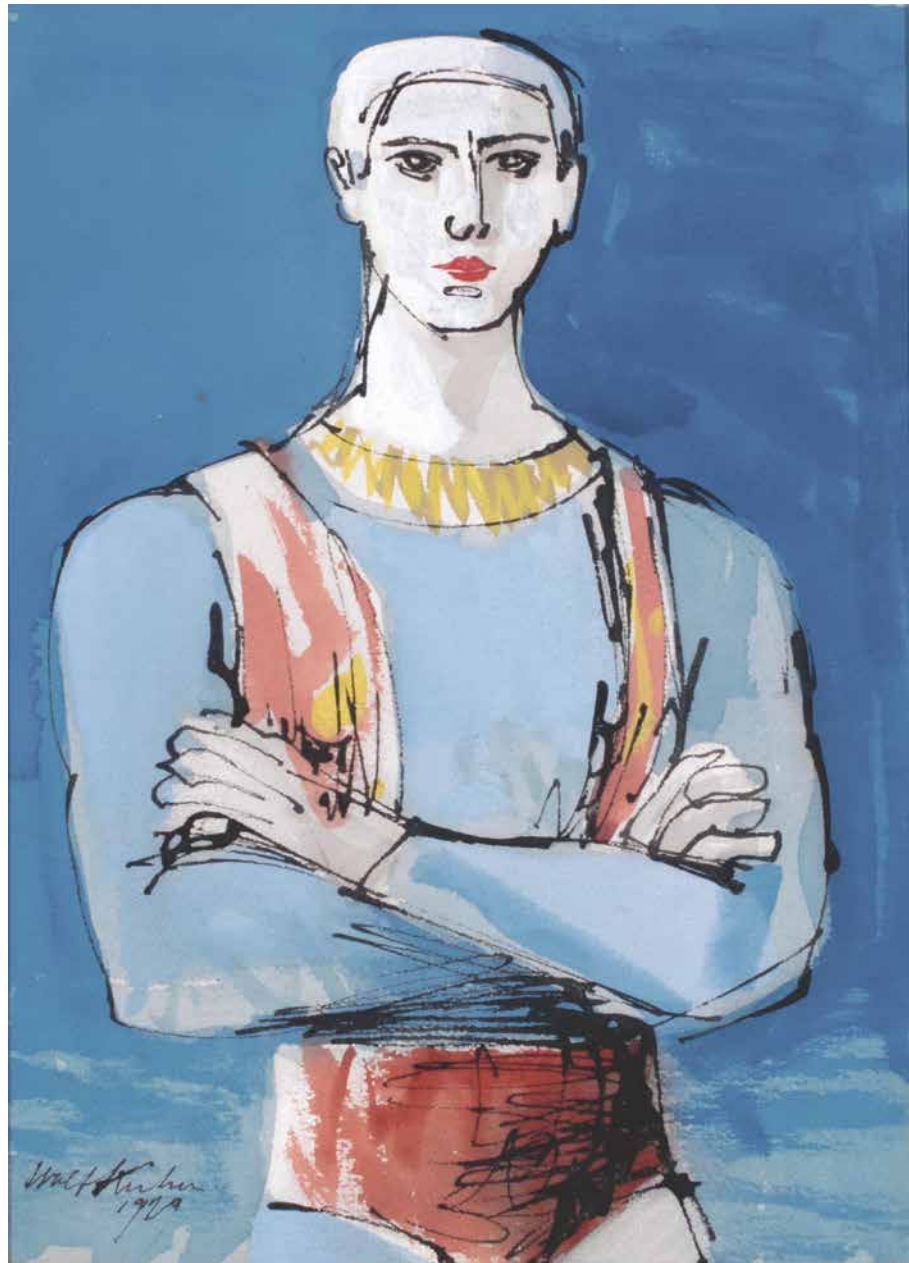
Signed "Philip" l.r.

Acrylic on panel

24×24 in.

61.0×61.0 cm

\$1,200–1,800



39

WALT KUHN

Am. 1877–1949

*Blue Acrobat*

Signed and dated "Walt Kuhn 1929" l.l.

Gouache, watercolor, and ink

12½×10 in.

31.8×25.4 cm

Exhibition and Literature

Selections from the Collection of Hirsch & Adler Galleries, Vol VIII,  
New York, 1966–67, illustrated.

\$9,000–12,000

Lots 40–45 are withdrawn.





46

JOHN LAURENT

Am. 1921–2005

*Kerbael, Oyster Parcs*

Signed "J. L." l.l.

Oil on canvas

48 1/4 × 36 1/4 in.

122.6 × 92.1 cm

Property of a New Hampshire collector

\$15,000–25,000



47  
 HOWARD H. DARNELL  
 Am. 1858–1939  
*Washerwoman Rocks, Monhegan Island, Maine*  
 Signed "W. H. Darnell" l.l. and  
 titled as above verso  
 Oil on canvasboard  
 11×14½ in.  
 27.9×36.8 cm  
 \$1,200–1,800



48  
 HOWARD H. DARNELL  
 Am. 1858–1939  
*Norton's Ledge, Monhegan Island, Maine*  
 Signed "H. H. Darnell" l.l.  
 Oil on canvasboard  
 9×12 in.  
 22.9×30.5 cm  
 \$1,200–1,800



49  
 GEORGE HOWELL GAY  
 Am. 1858–1931  
*Seascape*  
 Signed "Geo. Howell Gay" l.r.  
 Watercolor  
 18×28 in.  
 45.7×71.1 cm  
 \$900–1,200



50  
No lot



51  
WILLIAM LESTER STEVENS  
Am. 1888–1969  
*Blossom Time*  
Signed "W.Lester Stevens" l.r.  
Oil on board  
16×20 in.  
40.6×50.8 cm  
  
\$900–1,200

52  
JOHN C. HARE  
Am. 1908–1978  
*Wellfleet*  
Signed "John Hare" l.r.  
Watercolor  
15×18 in.  
38.1×45.7 cm  
  
\$900–1,200





53  
STEPHEN ETNIER  
Am. 1903–1984  
*Weathervane*  
Signed "Stephen Etnier" l.c.  
Oil on board  
30×13½in.  
76.2×34.3 cm

Milch Gallery, New York  
(label with title as above verso)

A smaller version of this image was sold by  
Barridoff Galleries on July 31, 2002.

\$3,000–5,000





54

THEOPHILE SCHNEIDER

Am. 1872–1960

*Gull Rock, Monhegan*

Oil on canvas

30×40 in.

76.2×101.6 cm

Exhibited

Boston Art Club, Members Exhibition, as *Gull Rock*  
(date unknown) on a Boston Art Club label verso

\$3,000–5,000

55  
 CARL SPRINCHORN  
 Am. 1887–1971  
*Two Men Stacking and Lumberjack*  
 Each signed "C. Sp." l.r.  
 Crayon  
 9×11 in.  
 22.9×27.9 cm  
 \$600–900



56  
 LÉON AUGUSTE ASSELINEAU  
 Fr. 1808–1889  
*Harbor with American Flag in the Foreground*  
 Signed "L. Asselineau" l.r.  
 Oil on board  
 12×16 in.  
 30.5×40.6 cm

The image is believed to be New York harbor. The Brooklyn Bridge was begun in 1869 and finished in 1883. During its construction, Parsons & Atwater published a birdseye view of New York and Brooklyn that appears to be consistent. Asselineau is known to have painted American views.

\$3,000–5,000



57  
EMMANUEL ROMANO  
GLICENSTEIN  
Am. 1897–1984  
*Itinerant Jugglers #3*  
Oil on board  
24×24 in.  
61.0×61.0 cm

A portrait of a pensive gentleman holding a glass, apparently seated at a bar, also bears the title and number as above verso. A label bearing the artist's name and dates are also found verso.

\$1,500–2,500



58  
HISAO DOMOTO  
Japanese b. 1928  
*Abstraction (Untitled)*  
Signed and dated  
"Domoto 1958" l.r.  
Gouache  
12×26½ in.  
30.5×67.3 cm

Property of the current owner, Vermont

Provenance  
Galleria Il Segno, Rome (stamp verso)

\$1,200–1,800

60  
WALDO PEIRCE  
Am. 1884–1970

This 1940 watercolor by Waldo Peirce was made as a gift for Van Wyck Brooks (1886-1963), who presumably missed this particular sea voyage with literary cronies as he is nowhere to be seen. It was purchased from his estate sale in 1979. A little research has discovered that all the passengers were giants in their fields, die-hard Mainers and Mariners.

A quick sketch, it was painted in fog in a rough sea while searching for Petit Manan—a peninsula on the rocky coast of Maine off Dyer Bay with a picturesque lighthouse, now a national wildlife preserve. Peirce identifies the passengers and makes witty references to their creations, sometimes in pidgin Spanish (probably a hangover from his days in Spain knocking about with Hemingway.)

Apparently deliberate “mistakes” are reproduced below intact.

At center bottom is the title *The De-flowering of New England in the Fog - or the Survival of the Unfittest/on board the “Seven Seas” (jes offen Tit Manan) 20 Sept 1940/for Van Wyck Brooks/WP*. This is an allusion to Brooks' volume of literary criticism, the first of his *Finders and Makers* series, *The Flowering of New England 1815-1865* which won a Pulitzer Prize in 1936.

WALDO PEIRCE  
1884–1970

Pierce was born in Bangor, Maine and died Newburyport, Massachusetts 1970. He attended Phillips Academy and Harvard followed by the Art Students League, New York and the Academie Julien in Paris. He was an ambulance driver in World War 1, where he first met Ernest Hemingway, with whom he shared many escapades in France and Spain. Characterized as a bon vivant and adventurer, he was “larger than life.” He later lived in Searsport, Maine and Key West. Collections of his papers—he was a prodigious poet and writer – can be found at the Library of Congress, Colby College, and the Smithsonian's Archives of American Art. His poetry was said to be Rabelaisian. He kept in touch with Samuel Eliot Morison, Lincoln Colcord, and numerous actors, artists and writers.

SAMUEL ELIOT MORRISON  
1887-1976

*The Seven Seas* was captained by Samuel Eliot Morison, who won more prizes and wrote extensively on American naval history. He wrote a maritime history of Massachusetts (1921) and a biography of Columbus, which he researched by sailing the explorer's ocean routes (1942) and later, of John Paul Jones. Both won Pulitzer Prizes. He taught at Harvard for 40 years. In years to come, he compiled a monumental 15-volume history of U. S. naval operations during World War II; and won numerous other prizes. He retired in 1951 as a Rear Admiral in the Naval Reserves.

At the top: Skipper Sam lookin for Tit Manan. He can be identified from the label as S(amuel Eliot) Morison, 1887-1976). His hand is on the wheel, his binnacle before him, a bell buoy behind him.

On the right: The Sage of Searsport/Bosun Colcord discovering a new continent of rum. It was Morison who bestowed this title on Lincoln Ross Colcord.

At lower right, sketching away, smoking his pipe, Peirce identifies himself: don Valdo tra?? (working?) a las Bellas artes (at the Fine Arts?)

At top left is written: Abocado (advocate?) Sr. (Senor) Don Zechariah Chaffee layin' down & Aside the law - Zechariah Chaffee, Jr. earned a towering reputation as a staunch advocate of Civil Rights.

At lower left are a couple of books strewn about - Indian Summer/V.W.B. - was the next in Brooks' series: *New England: Indian Summer, 1865-1915*, just published in 1940.

Leyes (Laws) de Castilla was no doubt Chaffee's creation.

LINCOLN ROSS COLCORD  
1883-1947

Lincoln Ross Colcord, “The Sage of Searsport,” so named by Sam Morison, had been born in a storm off Cape Horn and lived on board his father's ocean-going bark until a teenager, traveling the world. Already famed as a writer of nautical history in the ninetens and twenties and a poet of the sea, he was less known for “The Stein Song,” which he wrote for the University of Maine when intermittently a student from 1900–1906. Rudy Vallee, also from Maine, and the whole world was singing it in the 1930s. Searsport, in the age of sail, was home to one tenth of all the sea captains in the American merchant marine, more than any other community in the U. S. He was a founder of the Penobscot Marine Museum at Searsport and The American Neptune in Salem.

ZACHARIAH CHAFFEE, JR.  
1885-1957

Zachariah Chaffee, Jr. had been a professor of law at Harvard 1916–1956. In 1940 he was revising his *Free Speech* in the United States, already a landmark publication; and was a member of the “American Bar Association's Bill of Rights Committee. One legal scholar called him “possibly the most important First Amendment scholar of the first half of the twentieth century” a judicial philosopher, an advisor to the Supreme Court and to Congress.





*The De-Flowering of New England in the Fog-or the Survival of the Unfittest on board the "Seven Seas" (jes offen Tit Manan) 20*

Sep 1940 for Van Wyck Brooks

Signed "WP" l.r.

Watercolor and ink

8¼×10¼ in.

21.0×26.0 cm

Property from a  
New York City collection

\$2,000–3,000

61

EDWARD HOPPER

Am. 1882–1967

*Study for "The City" c. 1927*

Charcoal

7½×10 in. 18.1×25.4 sight

8½×11 in. 21.6×27.9 cm sheet

PROVENANCE

The artist

To his widow, Jo Hopper, 1967

Estate of Jo Hopper, 1968

Reverend and Mrs. Arthayer R. Sanborn, Nyack,  
New York and Florida, until 1987

Hirschl & Adler Galleries, Inc., New York

Auction, 5/24/2007, Lot #4, Christie's, New York

Private collection, New York

EXHIBITIONS

Melbourne, Florida, Brevard Art Center

Daytona Beach, Florida, Museum of Arts and Sciences

Lakeland Florida, Polk Public Museum

Baton Rouge, Louisiana, Louisiana State University Art Gallery

Columbus, Georgia, The Columbus Museum

Tifton, Georgia, Art Experiment Station

North Wilksboro, North Carolina, Wilkes Art Gallery

Madison, Georgia, Madison-Morgan Cultural Center

Pensacola, Florida, Pensacola Museum

Paducah, Kentucky, Paducah Art Guild Gallery

Shreveport, Louisiana, Meadows Museum

Louisville, Kentucky, Louisville Art Gallery

*Edward Hopper: The Early Years, 1980-83*, (n.p.) no. 52d

New York, Hirschl & Adler Galleries, Inc.

*Edward Hopper Early and Late: Drawings, Watercolors, and Painting*, Hirschl  
& Adler Galleries, Inc., New York, March 14 - April 18, 1987, no. 43, page 20

LITERATURE

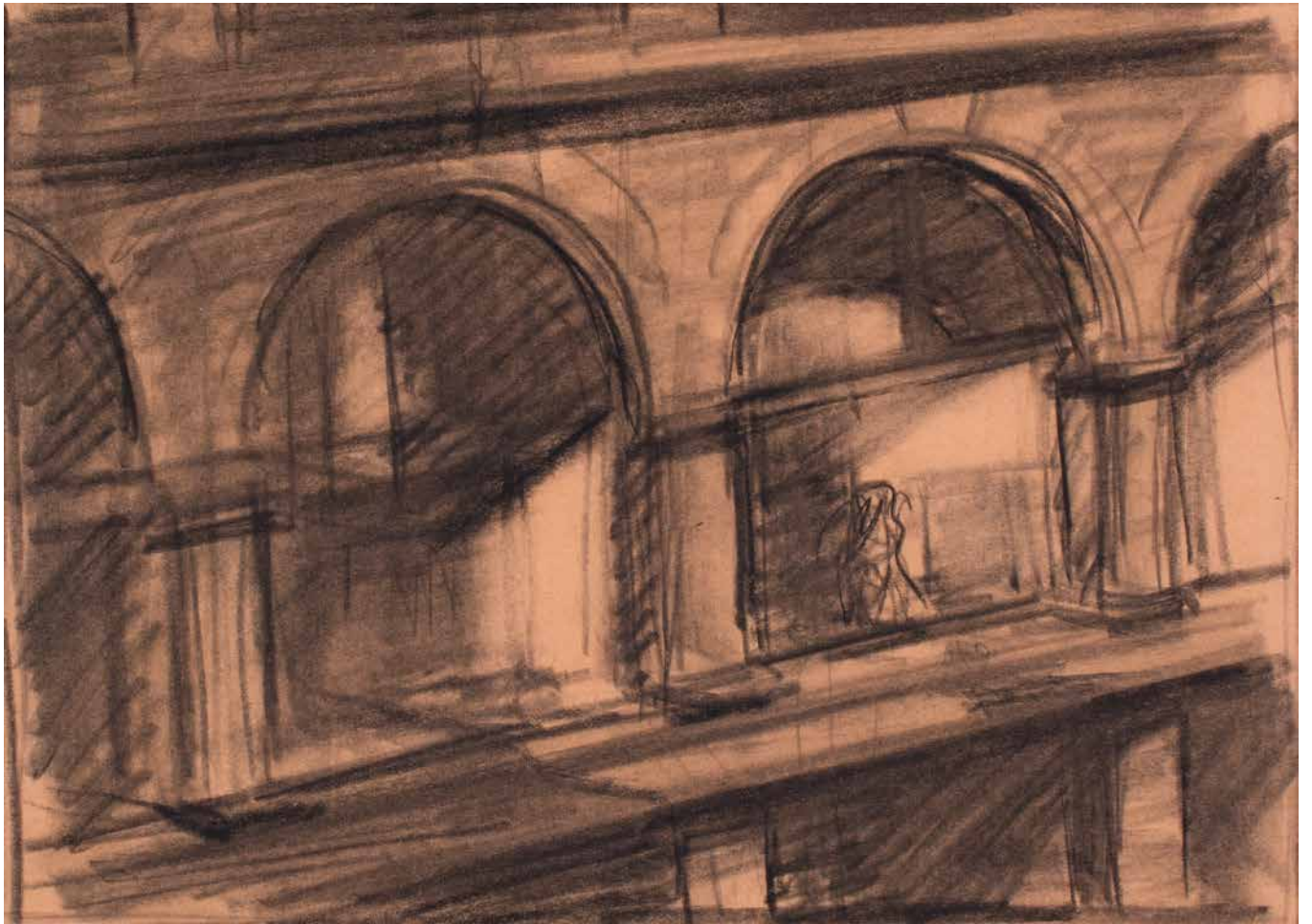
Gail Levin, *Edward Hopper: A Catalogue Raisonné*, vol. III,  
New York: Whitney Museum of American Art, 1995, page 170, fig. 252.1,  
illustrated in black and white

*Edward Hopper Early and Late: Drawings, Watercolors, and Paintings*, Hirschl &  
Adler Galleries, Inc., New York, March 14 - April 18, 1987, no. 43, page 20.

According to Gail Levin this drawing is a study for the painting *The City*,  
1927 owned by the University of Arizona, Museum of Art, Tucson.

\$20,000–30,000







62

REGINALD MARSH

Am. 1898–1954

*New York Skyline from the Park*

Signed and dated "Reginald Marsh 1935" l.r.

Watercolor

13½ × 19¼ in.

34.3 × 48.9 cm

Property of Cynthia Lavan, Topsham, Maine

Provenance

By descent in the family to the current owner

\$6,000–9,000





63

KENNETH HAYES MILLER

Am. 1876–1952

*Burlesque Performers Backstage*

Signed "K. Hayes Miller" l.r.

Oil on canvas

22×24 in.

55.9×61.0 cm

\$6,000–9,000



64  
BESSIE POTTER VONNOH  
Am. 1872–1955  
*Dancing Girl*  
Bronze  
15½×10½ in.  
39.4×26.7 cm  
\$6,000–9,000





65  
WILLIAM ZORACH  
Am. 1887–1966  
*Nude*  
Signed, and numbered “Zorach 3/8”  
on the lower back side  
Bronze  
3×6½ in.  
7.6×16.5 cm  
\$2,000–3,000

66

WILLIAM ZORACH

Am. 1887–1966

*Contemplation*

Signed "Zorach" on the back side

Onyx with original marble base (removable)

5¼×11 in.

13.3×27.9 cm

Provenance

Downtown Gallery, N.Y.

Mr. and Mrs. Malcolm Fleischner, N.Y.(acquired from above, 1959)

Estate of a private collector, Palm Beach, Florida

Literature

Roberta Tarbell, *Catalogue Raisonné of William Zorach's Carved Sculpture*, 1976, Ph.D thesis, p.426, no.101 (bronze version illustrated)

Charles Ipcar, the grandson of the artist, who maintains the Zorach Art Inventory, in an e-mail to Barridoff Galleries:

"What I have in the Zorach Art Inventory is reference to the original onyx carving of "Contemplation" (aka "Reclining Figure" or "Reclining Nude") and to an edition of 6 in bronze with no indication of whether more than one was ever cast. The date of the bronze is 1932, the dimensions are 5.25"×11. I believe the bronze was sold in 1989 via Zabriskie [Gallery, New York]."

According to Ipcar, then, the bronze dates from 1932 and therefore the onyx somewhat earlier.

In the catalogue raisonné Tarbell dates the onyx to 1950. The location of the current onyx piece has been apparently unknown to the family

for many years until now. Indeed its current location is listed in the Tarbell catalogue raisonné of 1976 as unknown.

The most recent date found in the Zorach literature appears to be the date of a Whitney Museum of Art group exhibition in 1964.

Tarbell writes, "The contrast of rough grey base and polished black figure of Contemplation is characteristic of dozens of other sculptures by Zorach. It is an effective and aesthetically pleasing use of onyx based on the fact that the stone deepens in tone when it is polished. Zorach also frequently used the full, rounded, amplified forms found in this sensual female figure."

\$5,000–7,000







67  
WILLIAM ZORACH  
Am. 1887–1966  
*Head, Dahlov, the Artist's Daughter,*  
Signed "Zorach" on the base  
Bronze  
13½×9½ in.  
34.3×24.1 cm  
\$4,000–6,000





68  
BERNARD LANGLAIS  
Am. 1923–1977  
*French Monument*  
Signed "Bernard Langlais" l.r.  
Wood  
36½ × 48 in.  
92.7 × 121.9 cm  
\$3,000–5,000



The following article is excerpted and edited from *Happening in the Hills, A Look Around the Northwest Corner of Connecticut* by Sarah Parker Young.

Monhegan Island, a rugged idyllic spot, has attracted artists, fisherman and visitors since the turn of the century. The cliffs, distant views, and ocean air encourage an appreciation of the simple life and reveal the essence of nature so appealing to both painters and art public. It is here that Craig Cooper first discovered James Fitzgerald, an enigmatic and powerful artist who chose a reclusive existence to focus on his art.

In the 1930's, as part of the artistic community of Monterey, California and Cannery Row, brought to life by John Steinbeck, Fitzgerald became influenced by oriental philosophy. This prompted him to examine the spirit, rhythms, and timelessness of his subject matter. At the same time, he married a stunning dancer and was being recognized as a major artist. The acclaim and standing in the art community in Monterey did not appeal to him as he felt that *success* would force him to paint in a particular manner desired by the public.

In 1943 the artist made the move to Monhegan where he found the environment conducive to his evolution as an artist. His paintings of landscapes, working men, and animals all seem to capture the experience and highlight the essentials rather than the details.

In Fitzgerald's words, "Realism is a blind alley, a form of philosophic ignorance that believes a set reality. If that were so, there would be no reason for painting. Simple realism isn't enough...pure painting is concerned with timelessness."

Cooper lives with his paintings both in his office and at home and is devoted to cataloging articles and collecting books that reference the artist. His after work hours include reading art journals, listening to jazz musicians like Coltrane or singer/songwriters James Taylor and Joni Mitchell, while enjoying the palette of a complex red Bordeaux.

COOPER:

I had no formal training and did not study art history in school. I was exposed to art growing up and my father painted as a hobby in Middlebury Connecticut and collected local artist's works. We had a summer home in Rockport on the Cape Ann peninsula in Massachusetts and I became interested in the art colony there in the early 1900's that included Edward Hopper and Stuart Davis.

I remember in my twenties going to NYC quite a bit for work and would wander into the midtown galleries. I went into the Kennedy Galleries and saw a John Marin painting. I was always turned on by Americanism, modernist, abstract style. I would read Charles Burchfield books as well as old catalogs

and the magazine "Art in America." I loved how American artists represented Coastal Maine with watercolor as a medium. Edward Hopper also painted wonderful works of the Italian section of Gloucester.

In 1991 I went on a trip to Monhegan Island, 16 miles off the coast of Maine. This rugged community with studios all through the hills and trails has a connection with the Rockport art community at the turn of the century. I was staying at the island inn and saw a poster about the Fitzgerald studio on Horn Hill and the visiting hours. There were a couple there, Anne and Edgar Hubert, who had been gifted the estate by the artist, who died in 1971. They would place paintings on an easel much like the artist had done originally and tell stories about the work. This was followed by a contemplative silence. Something profound happened to me on that day like the day I first saw the John Marin painting in New York. I sat there for the time the artist must have sat there on any given day - and Anne had too.

I wrote Anne a letter about the experience. I had seen the painting "Three Alarm Fire." Would by chance that painting be for sale? She saw how much it meant to me and that it was not a monetary investment so it became the first in my collection. I also purchased *Furling the Sail* which features fishermen in yellow slickers.

I would visit Anne and Edgar Hubert at their winter home in Dover, Massachusetts once a year and go to Monhegan every year as well. This was the start of a pattern lasting many years. Anne and Ed had realized that I was a new collector as she had been when she first sat in the artist's cottage in 1958. I continued to buy paintings from her during those years and continued to do so after Ed's passing. I would also accompany her to Fitzgerald shows and exhibitions.

Fitzgerald was self-taught. He would study a location over and over and contemplate the subject. He was unique and his work is unique. I greatly admire his appreciation of eastern philosophy and Zen Buddhism, apparent in his work - much as it is in my life and collecting.

I felt honored that Anne Hubert allowed me into her inner circle. Reading about the artist and enjoying the paintings became like meditation for me. My interest continued to develop as a way to wind down after work. It helped me build my business. I rarely meet people face to face, unlike, say, realtors, and it gives me the ability to relate to people on a level that goes beyond the financial.



69

JAMES FITZGERALD

Am. 1899–1971

*Saltin' Mackerel aka Working Day, Monhegan*

Signed "James Fitzgerald" l.r.

Oil on canvas

30×40 in. 76.2×101.6 cm

Property of Craig and Valerie Cooper, Washington, Connecticut

Provenance

The artist

Estate of the artist

Anne Hubert, Executor, Monhegan Island, Maine

To Jean and John Driscoll, Portland

Barridoff Galleries, Auction, August 4, 2006, lot 173

To the current owner

Exhibited

Portland Museum of Art, Portland, Maine, May 2–July 19, 1992

Literature

*By Land and Sea: The Quest of James Fitzgerald*, Portland Museum of Art,  
May 2–July 19, 1992, page 18, #9. illustrated in color

\$50,000–75,000



Lots 70 and 71  
Property of Craig and Valerie Cooper, Washington, Connecticut

Provenance  
The artist  
Estate of the artist  
Anne Hubert, Executor, Monhegan Island, Maine  
To the current owner

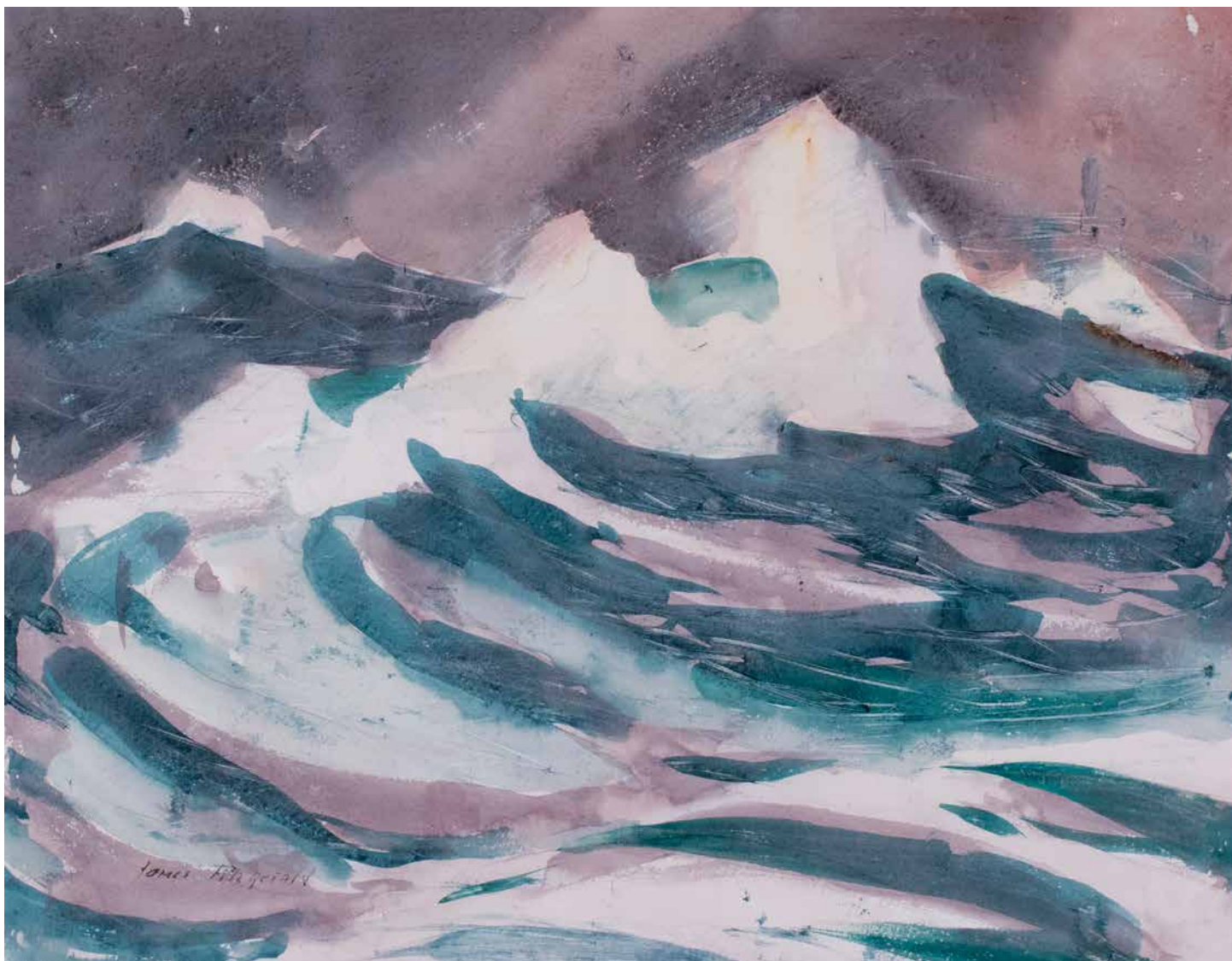


70  
JAMES FITZGERALD  
Am. 1899–1971  
*Unfurling the Sail*  
Signed "James Fitzgerald" l.l.  
Watercolor

18¼×23¼ in.  
46.4×59.1 cm

\$9,000–12,000





71

JAMES FITZGERALD

Am. 1899–1971

*Monhegan Surf*

Signed "James Fitzgerald" l.l.

Watercolor

18¼×23¼ in.

46.4×59.1 cm

\$9,000–12,000

Lots 72 –81 are the property of a New York gentleman.

Provenance  
The artist  
To the current owner

72  
RICHARD ESTES  
Am. b. 1932  
*B Train*

Signed with initials "RWE" as graffiti in the  
window and probably dated "05" as well  
Oil on board  
24 $\frac{3}{8}$  × 15 $\frac{7}{8}$  in.  
61.9 × 40.3 cm

Provenance  
The artist  
To the current owner

\$30,000–50,000







73

RICHARD ESTES

Am. b. 1932

*Bakery*

Inscribed "For Francis Christmas '96-Richard" l.r.

Oil on panel

6×8¾ in.

15.2×22.2 cm

Property of a gentleman, New York

Provenance

The artist

To the current owner

\$3,000–5,000



74

RICHARD ESTES

Am. b. 1932

*Three Graces*

Inscribed "For Francis, with love and admiration—Richard" verso

Oil

8×9¾ in.

20.3×24.8 cm

Property of a gentleman, New York

Provenance

The artist

To the current owner

\$3,000–5,000



75  
RICHARD ESTES  
Am. b. 1932  
*Lower East Side*  
Signed and inscribed  
"For Francis 2002, Richard Estes" l.l. and l.r.  
Oil  
8×4¼ in.  
20.3×10.8 cm

Property of a gentleman, New York

Provenance  
The artist  
To the current owner

\$2,000–3,000



76  
RICHARD ESTES  
Am. b. 1932  
*Wake*  
Titled "A Wake" b.l. and signed "Richard Estes" b.r.  
Oil  
8¼×5¼ in.  
21.0×13.3 cm

Property of a gentleman, New York

Provenance  
The artist  
To the current owner

\$1,200–1,800



77  
RICHARD ESTES  
Am. b. 1932  
*Wake, Staten Island Ferry*  
Signed and inscribed "For Hilda, with love and  
best wishes for 1998-Richard" along the bottom  
Oil  
3×3½ in.  
7.6×8.9 cm

Property of a gentleman, New York

Provenance  
The artist  
To the current owner

\$1,200–1,800



78

RICHARD ESTES

Am. b. 1932

*View from Cadillac Mountain*

Inscribed, signed, and dated "For Francis,  
Richard Estes, December 1995" l.l.

Watercolor

9¼×13¾ in.

23.5×34.9 cm

Property of a gentleman, New York

Provenance

The artist

To the current owner

\$4,000–6,000

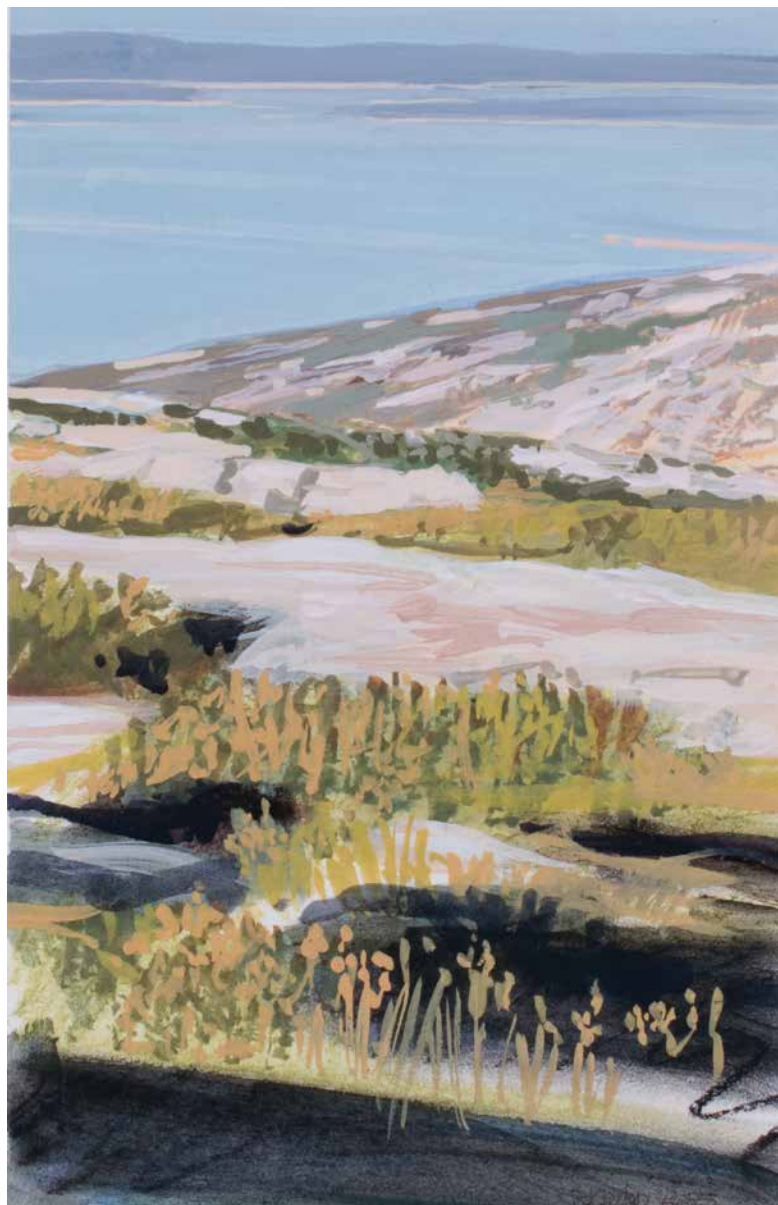


79  
RICHARD ESTES  
Am. b. 1932  
*Along the Maine Coast*  
Signed "Richard Estes" l.r.  
Watercolor  
13½×9½ in.  
34.3×24.1 cm

Property of a gentleman, New York

Provenance  
The artist  
To the current owner

\$2,000–3,000



80  
RICHARD ESTES  
Am. b. 1932  
*Islands off the Maine Coast*  
Inscribed "For Francis" and signed  
"Richard Estes" b.r.  
Watercolor  
8½×11½ in.  
21.6×29.2 cm

Property of a gentleman, New York

Provenance  
The artist  
To the current owner

\$3,000–5,000



81

JOHN SINGER SARGENT

Am. 1856–1925

*Drapery Study*

Charcoal

24×18¼ in.

61.0×46.4 cm

Property of a gentleman, New York

Provenance

The artist

To Emily Sargent, the artist's sister

The Perry Family

Flavia Ormond Fine Arts Limited

To the current owner

Exhibited

Van Hoytema Gallery, Bond Street, 1897–1900

Copley Hall, Boston February 20–March 13, 1899,

Catalogue of Paintings and Sketches by John Singer Sargent, no. 107 or 109

Royal Academy, 1926, one of numbers 619, 620, 621, 624, 625, 630

Flavia Ormond Gallery:

Our drawing shows a male model posing, apparently over a studio sofa for support, in an attitude of prayer or pensiveness. In this sketch Sargent is clearly concerning himself with the 'fall' of the drapery. The handling of the charcoal and the mood of the figure are reflected in a number of drawings by Sargent preparatory for a group of monochrome oil paintings known as the Biblical series and executed by Sargent in 1896. Unfortunately, only three of these oils can be traced today. Our sheet may be a study for one of these paintings, *David in the Wilderness*, which is recorded as being in a private collection.

It is fascinating to note that between 1897 and 1900 the Amsterdam Society of the Arts "Ars et Amicitia" asked Lord Leighton, John

Everett Millais, Sir Lawrence Alma Tadema, John Singer Sargent and Edwin Austin Abbey to exhibit together at Van Hoytema's Gallery in Bond Street. Here Sargent is recorded as showing the oil sketches for the Bible Illustrations. These oil sketches, together with the corresponding preparatory drawings were shown again from 20th February to 13th March, 1899, at the Sargent exhibition, Copley Hall, Boston. Our drawing may be one of the Ten Charcoal Studies of Drapery, listed in this exhibition catalogue, but not illustrated, and may also be the study for the oil of *David in the Wilderness*, which is illustrated. However, in the Royal Academy exhibition of 1926, where six of these drawings were lent by Sargent's sister, Emily, they were catalogued as for decorations in the Boston Public Library

\$9,000–12,000





82  
FELICIE WALDO HOWELL  
Am. 1897–1968  
*Early Morning, Gloucester*  
Signed "Felicie Waldo Howell" l.r.  
Watercolor and gouache  
9½×13¾ in.  
24.1×34.9 cm  
\$3,000–5,000



Lots 83, 84, 85, 86, 88, and 91  
By descent in the family of Lemuel Moody (ca. 1776–1865), Portland, Maine  
To the current owner, Bangor



83  
WILLIAM PIERCE STUBBS  
Am. 1842–1909  
Signed "Stubbs" l.l.  
*Ship Portrait*  
Oil on canvas  
24×36 in.  
61.0×91.4 cm

The ship depicted in the Stubbs oil is thought by descendants to have been built, owned, or commissioned by the Lemuel Moody family of Massachusetts and Maine and captained by family member John Moody. Lemuel Moody (1767--1846) was for many years a ship's captain, who, in 1807, having retired at age 40, was responsible for the building of Portland's much loved landmark, the Observatory on Munjoy Hill. In the January 11, 2010 issue of *Mainebiz*, John McDonald wrote, "From his new observatory, Moody could spot the vessels coming into port from way down the bay and raise the appropriate signal flag to

alert the ships' owners, who would then have a leisurely 90-minute interval to make the necessary on-shore arrangements. Ship owners and other interested parties were willing to pay Lemuel Moody an annual fee for his valuable information—which was the whole point of his unique observatory."

A certificate from the American Ship Masters' Association, New York, dated May 6, 1869, accompanies this lot. It bears the signature of John W. Moody and recognizes Moody as "registered by this Association as an approved shipmaster."

\$6,000–9,000



84  
 GIOVANNI LUZZO  
 It. 19th/20th C.  
*Ship Henry in Venice Harbor*  
 Signed 'Gio. Luzzo' b.l., titled "Ship Henry" b.c.  
 Watercolor  
 12×21 in.  
 30.5×53.3 cm  
 \$900–1,200



85  
 UNKNOWN  
 19th C.  
*Brig Convoy of Portland*  
 Titled as above, inscribed, and dated "Chas.  
 O. Thyer, Master, Going out of Malta, 1832"  
 horizontally across the bottom  
 Watercolor  
 16×21 in.  
 40.6×53.3 cm  
 \$900–1,200



86  
 UNKNOWN  
 19th C.  
*The Isabel*  
 Watercolor  
 21×29 ½ in.  
 53.3×74.9 cm  
 \$900–1,200

87  
 AMERICAN SCHOOL  
 LATE 19TH C.  
*The F. L. Cann*  
 Oil on canvas  
 17¼×20¼ in.  
 43.8×51.4 cm  
 Property of a Maine collector  
 \$1,200–1,800





88

FRANK VINING SMITH

Am. 1879–1957

*American Clipper at Full Sail*

Signed "Frank Vining Smith" l.r.

Oil on board

19½×27½ in.

49.5×69.9 cm

Provenance

Bonham's, June 25, 2015, lot 270

\$4,000–6,000

89

EDUARDO DE MARTINO

It. 1838–1912

*Meteor im Kiel*

Signed "E. De Martino l.r.

Oil on panel

5¼×16 in.

13.3×40.6 cm

\$1,200–1,800







90

GEORGE M. HATHAWAY

Am. 1852–1903

*Moonlight View of Ship Entering Portland Harbor*

Signed G. M. Hathaway" l.l.

Oil on canvas

18×30 in.

45.7×76.2 cm

Property of a Maine collector

Exhibited

58 Maine Paintings 1820–1920, Selections from the Collection of Mr. and Mrs. Walter M. Jeffords Jr., Portland Museum of Art, May 21–June 20, 1976, cat. no. 29 (label verso with title as above)

\$2,000–3,000



91

SAMUEL WALTERS

Br. 1811–1882

*The American Ship Ellen Brooks Homeward Bound*

Oil on canvas

24×36 in.

61.0×91.4 cm

Property of Charles Omell, Montville, Maine

'Ellen Brooks' was a 465 ton ship built by George Fuller of Medford, Massachusetts in 1834. She was built for Rezin D. Shepherd of New Orleans who named the vessel after his daughter.

Her maiden voyage departed Boston on 8th November 1834 for New Orleans. Her main passages were Baltimore-New Orleans-Liverpool. The painting shows her in early August 1839 on a voyage from Liverpool to Baltimore passing the South Stack Lighthouse off the island of Anglesey, North Wales. In April 1851 the ship was sold in San Francisco, and then again shortly after to Mr Ricketson of New Bedford. Her final passage was from Honolulu to New Bedford, when she had to put in at Tahiti on 20th November 1853 leaking badly and was condemned.

Correspondence from Sam Davidson, the recognized Walters authority, to the current owner:

I had a feeling you might have bought the Ellen Brooks. Well done and thank you for the excellent photos just received.

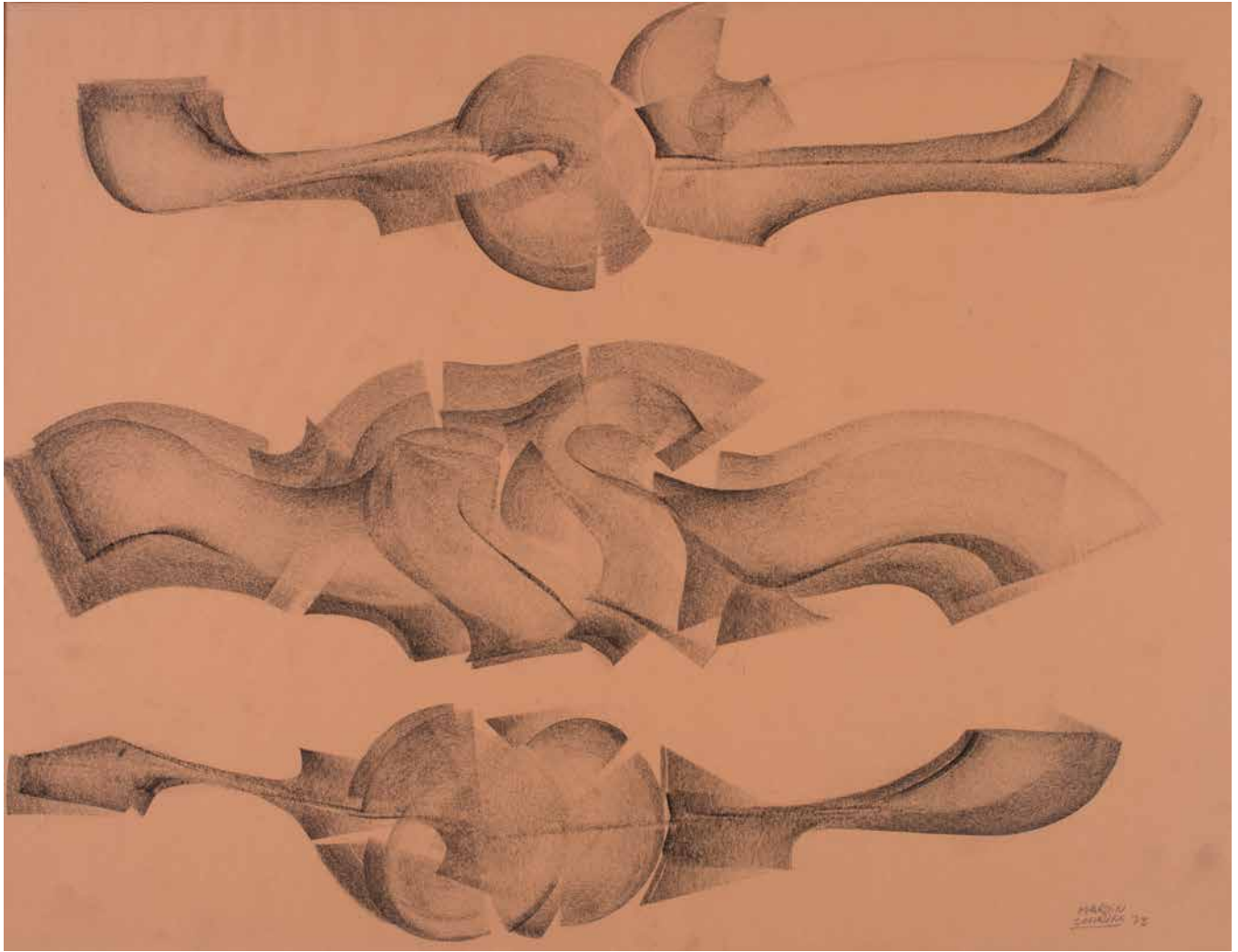
What convinced me from the start about the attribution to Sam Walters was its 'bon voyage' composition –which in my view is unique to him. Please see p. 135 of the S.W. book with the illustration and explanatory description of the barque HELVELLYN

which is practically identical with your ELLEN BROOKS, even down to the distant steamer against the background of Holyhead Mountain. This is in the Greenwich catalogue, so you are in good company.

The essential feature of what I term the 'bon voyage' composition is that judging by the masthead flags, the wind is a following one i.e. from the east, although in the main profile view the sails are trimmed as though it was from ahead. At first I thought SW had slipped up!! But then the penny dropped on relating this to the distant stern view where the sails have been trimmed to suit the change of course southwards down the treacherous Irish Sea. If the wind holds she will have enjoyed a favourable easterly wind all the way from Liverpool until reaching the open Atlantic - the fervent wish of every outward bound sailing ship master .

From p. 135 please continue the explanatory theme on p. 138-9. Apologies if I labour the point but as an erstwhile sailor I find it fascinating what vistas a couple of flags can open up ! Portrayed in the same location near the Skerries, there are several examples by SW of the same apparent inconsistency between the flags and the trim of the sails -but without the second distant view. See p. 171 ship TUDOR, P.172 CARRIER DOVE.

\$9,000–12,000



92  
MARTIN CHIRINO  
Sp. b. 1925  
*Untitled Studies for Sculpture*  
Signed and dated "Martin Chirino 73" l.r.  
Charcoal  
17¾×23¾ in.  
45.1×60.3 cm  
\$2,000–3,000



93, 94, and 95  
GLEN GUNDERSON  
Am. 20th/21st Century  
Painted wood reliefs

Property of Doug and Deidre Carr,  
Washington, D.C.,  
formerly of Portland

Provenance  
Barridoff Galleries  
To the current owners ca. 1985



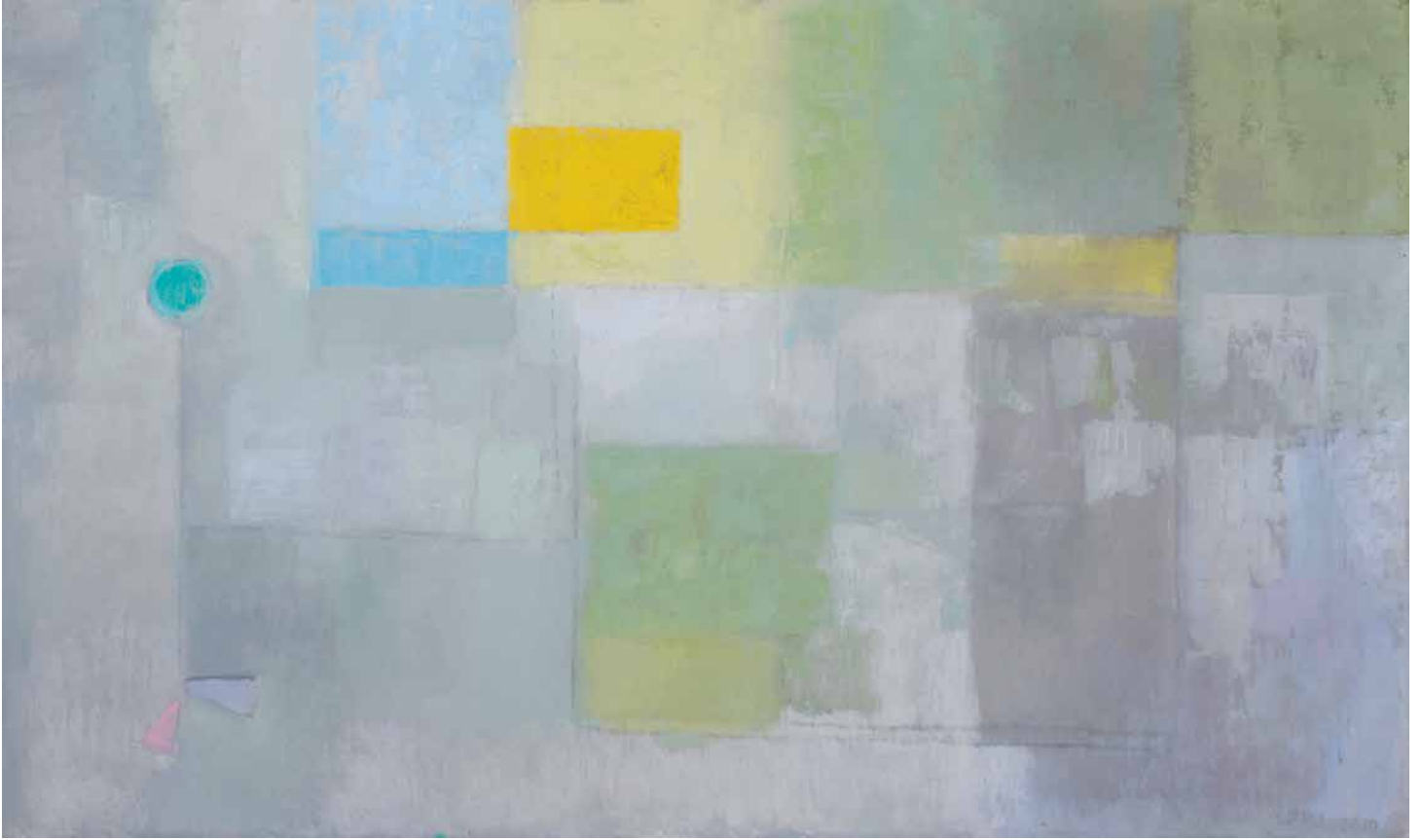
93  
*Gator*  
Signed, titled and dated  
"Gunderson, Gator,  
1984" verso  
27×44 in.  
68.6×111.8 cm  
\$2,000–3,000



94  
*Micanopy Woman,*  
(Seminole, Florida)  
Signed, titled and dated  
"Micanopy, Glen Gunderson  
1984" verso  
45×31 in.  
114.3×78.7 cm  
\$3,000–5,000



95  
*Billy Bowlegs*  
(Seminole, Florida)  
Signed, titled and dated "Glen Gunderson, Billy Bowlegs, 1984" verso  
49×32 in.  
124.5×81.3 cm  
\$3,000–5,000



96  
REMO FARRUGGIO  
Am. 1904–1981  
*Grey Mountain*  
Signed "Faruggio" l.r.  
Oil on canvas  
30×49 in.  
76.2×124.5 cm  
\$3,000–5,000



97  
REUBEN NAKIAN  
Am. 1897–1996  
*Leda and the Swan*, 1979  
Signed "Nakian" and numbered 7/10 verso which also bears the  
artist's finger imprints from working in the original clay.  
Bronze  
16×18×7 in.  
40.6×45.7×17.8 cm

Property of Joan and Arthur Bugs Baer, Hamden, Connecticut

\$3,000–5,000





98

HENRY M. GASSER

Am. 1909–1981

*Montmartre*

Signed and titled "H. Gasser, Montmartre" l.r.

Watercolor

7½×9½ in. sight

19.1×24.1 cm sight

\$3,500–4,500



99

AARON BOHROD

Am. 1907–1992

*End of the Ride*

Signed "Aaron Bohrod" l.l.

Oil on board

17×23 in.

43.2×58.4 cm

Exhibited

Exhibited: Associated American Artists, Beverly Hills,  
CA, A. A. Bohrod, March 7–30, 1948

Literature

Miller, Arthur, Bohrod Art Shown First Time Here,  
LA Times, March 7, 1948, p.B5

Miller, Arthur, Los Angeles Events, Art Digest 22  
(March 15, 1948), p. 30

\$3,000–5,000



100-104  
Property of  
Joan and Arthur Bugs Baer,  
Hamden, Connecticut



100  
WALT KUHN  
Am. 1877-1949

*Circus Performers Relaxing*  
Signed and dated "Walt Kuhn 1948" l.r.  
Ink  
4¾×8¼ in.  
12.1×21.0 cm

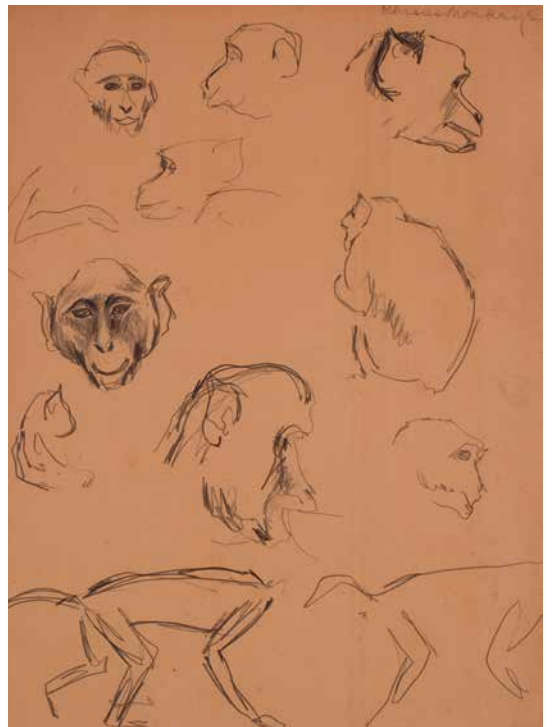
\$900-1,200



101  
WALT KUHN  
Am. 1882-1067  
*Circus Rider and Clown*  
Signed and dated  
"Walt Kuhn 1944" middle  
left of the rider  
Double-sided ink on paper  
11¾×7½ in. sight  
29.8×19.1 cm sight  
\$2,500-3,500



102  
 ALEXANDER CALDER  
 Am. 1898–1976  
*Rhesus Monkeys*  
 Titled as above u.r.  
 Pencil  
 19¼×14 in.  
 48.9×35.6 cm  
 \$2,000–3,000



103  
 BEN BENN  
 Am. 1884–1983  
*Birds*  
 Signed "Benn" l.r.  
 Oil on board  
 8×12 in.  
 20.3×30.5 cm  
 \$900–1,200



104  
 EDWARD HOPPER  
 Am. 1882–1967  
*Scarboro Bridge & Lake, Mass [sic]*  
 Titled as above and signed "Ed..." l.r.  
 Pencil  
 8 x 11 in. sight  
 20.3 x 27.9 cm sight

Property of Joan and Arthur Bugs  
 Baer, Hamden, Connecticut

A portrait of the artist's sister with the same provenance and signature was sold from the same collection by Baridoff Galleries in the auction of April 29, 1915, lot 63.

\$2,500–3,500

105  
ROCKWELL KENT  
Am. 1882–1971  
*Study for "Winter in the Berkshires"*  
Stamped "Rockwell Kent" l.r.  
Pencil  
5×6½ in.  
12.7×16.5 cm  
\$1,500–2,500



106  
PEGGY BACON  
Am. 1895–1987  
*Siesta*  
Signed and dated "Peggy Bacon 1937" l.r.  
Pastel  
15×19 in.  
38.1×48.3 cm  
\$900–1,200



107  
WILLIAM THON  
Am. 1906–2000  
*The Flock*  
Signed "Thon" l.r.  
Oil on Masonite  
22×36 in.  
55.9×91.4 cm  
\$2,000–4,000





108  
EMILY NELLIGAN  
Am. b. 1924  
*Seascape*  
Signed "Emily Nelligan" l.r.  
Charcoal  
9×11½ in.  
22.9×29.2 cm

The headline of a New York Times review by Deborah Weisgall of an exhibition of drawings by Cranberry Island, Maine artist Emily Nelligan at Bowdoin College reads "A Landscape That Carries a Life's Worth of Emotion" followed by "Her charcoal drawings are almost all the same size...Some are dark as a moonless night, some pale as fog...reticent and lyrical...they hang like sudden windows: instants of light and air translated into black and white."

Hilton Kramer, writing about the same artist's work, noted "She has somehow been able to wrest from this

smudgy, powdery substance a 'palette' of so many blacks, grays and off-whites, so many different densities of light and shade, so many nocturnal nuances and daylight subtleties, so much oceanic movement and celestial drama, that one is indeed made to wonder if one has ever before fully understood the power and range of charcoal as a pictorial medium.

Nelligan is represented and exhibited by Alexandre Gallery, New York, and by June Fitzpatrick Gallery in Portland.

Property of a Maine collector

\$2,000–3,000





109  
JOHN HULTBERG  
Am. 1922–2005  
*Harbor Destruction*, 1968  
Signed "J. Hultberg" verso  
Oil on canvas  
51×69 in.  
129.5×175.3 cm

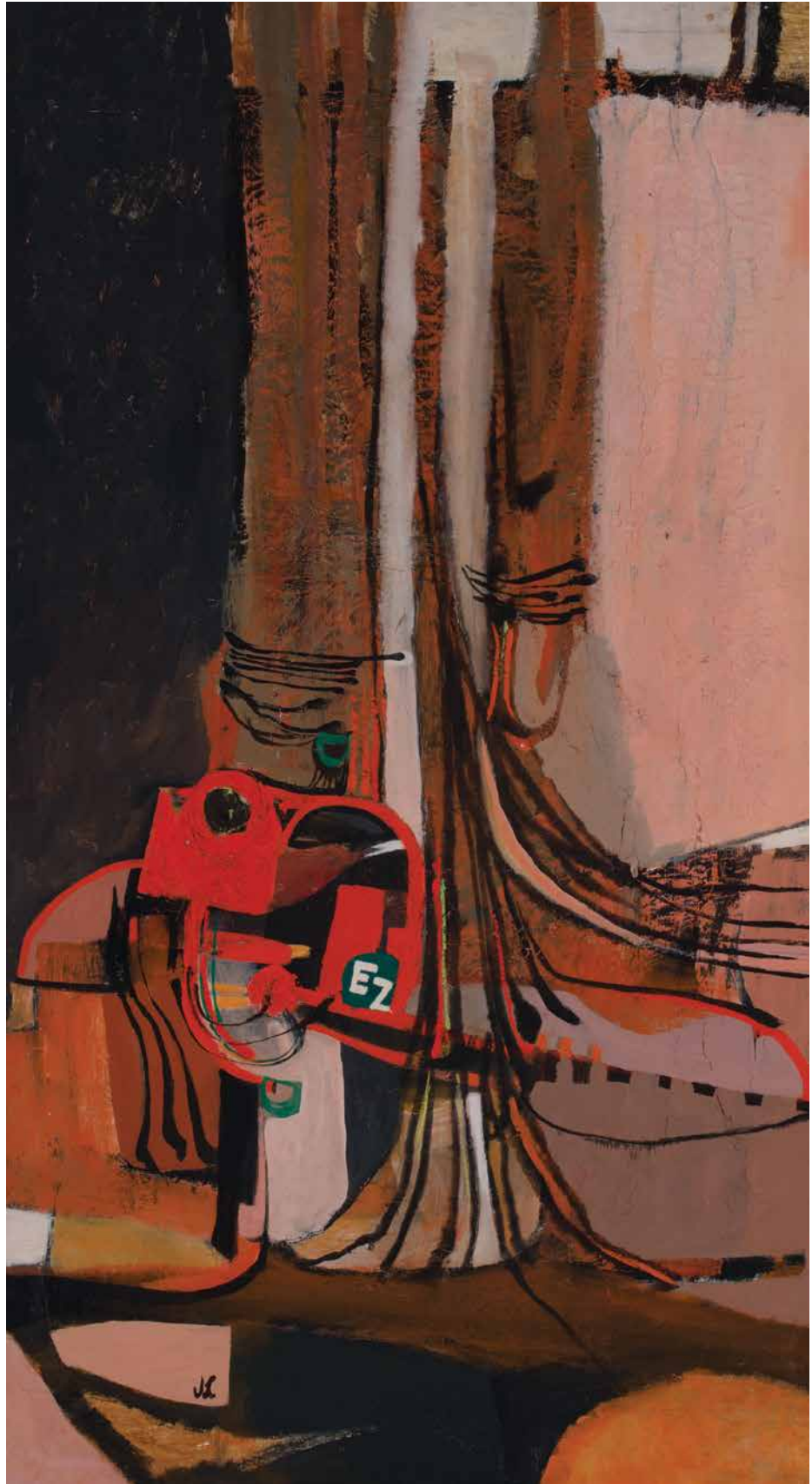
Property of Nils Bernstein, New York

Provenance  
Martha Jackson Gallery, New York (label verso)  
To the current owner

\$2,000–3,000

110-124

Property of the Estate of Thomas Crotty,  
Founder, Frost Gully Gallery, Portland and Freeport  
Paintings from his personal collection



110  
JOHN LAURENT  
Am. 1921-2005  
EZ  
Signed "JL" l.l.  
Oil on Masonite  
36×19 in.  
91.4×48.3 cm  
\$900-1,200



111  
JOHN LAURENT  
Am. 1921–2005  
*Untitled*  
Signed "JL" u.r.  
Oil on Masonite  
19½×36¼ in.  
49.5×92.1 cm  
\$2,000–3,000





112  
ALFRED CHADBOURN  
Am. 1921–1998  
*Still Life*  
Signed "A. Chadbourn" l.r.  
Oil on canvas  
30×36 in.  
76.2×91.4 cm  
\$4,000–6,000

113  
ALFRED CHADBOURN  
Am. 1921–1998  
*Evening, Main St., Stonington*  
Signed "A. Chadbourn" l.l.  
Oil on canvas  
10×14 in.  
25.4×35.6 cm  
\$1,200–1,800



114  
ROBERT DYER  
Am. 1949–2006  
*New Bridge, Winter*  
Oil on canvas  
36×36 in.  
91.4×91.4 cm  
\$1,200–1,800





115  
STEPHEN ETNIER  
Am. 1903–1984  
*Bridge to Nowhere*  
Signed "Etnier" l.l.  
Oil on board  
7×16 in.  
17.8×40.6 cm

"Bridge to Nowhere" is a study for a large painting of the same title by Etnier that was sold at the Barridoff Galleries auction of October 23, 2013, lot 96.

116  
JOHN MUENCH  
Am. 1914–1993  
*At Anchor*  
Signed "Muench" l.r.  
Oil on canvas  
19½×24 in.  
49.5×61.0 cm

\$1,500–2,500

\$2,000–3,000







117  
STEPHEN ETNIER  
Am. 1903–1984  
*Three Sheep*  
Signed "Stephen  
Etnier" l.r.

Oil on Masonite  
16×24 in.  
40.6×61.0 cm  
\$1,500–2,500

118  
CHRIS HUNTINGTON  
Am. b. 1938  
*Ice and Islands*

Signed and dated "Hunting-  
ton '82" l.l.; titled as above  
and signed "C. Huntington"  
verso

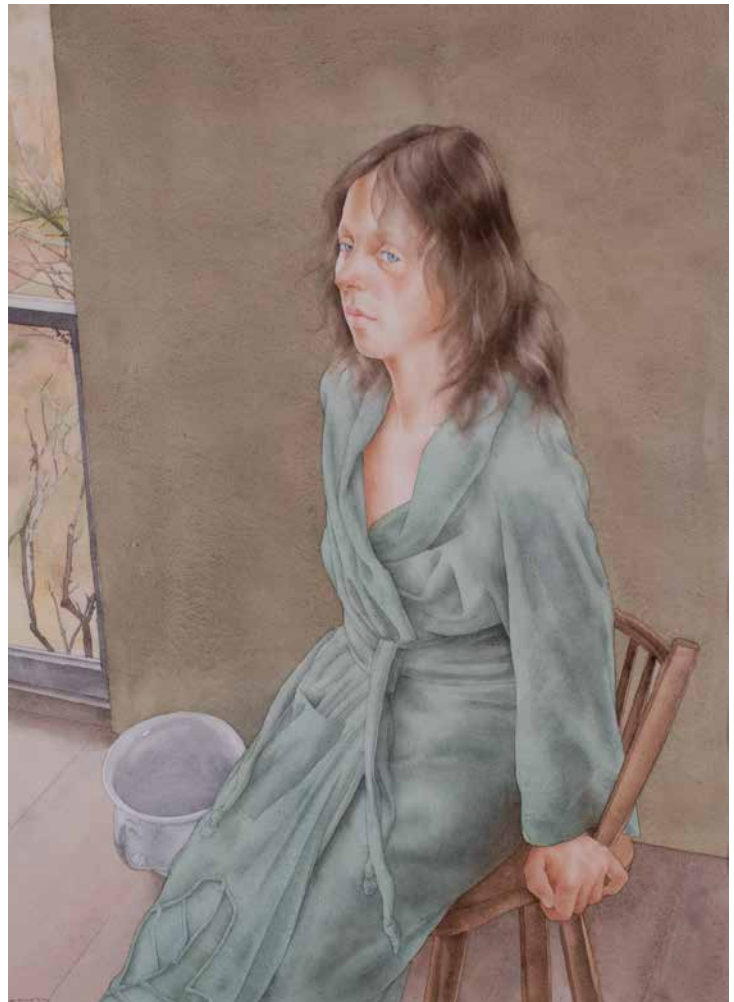
Oil on board  
12×16 in.  
30.5×40.6 cm

\$1,200–1,800





119  
GEORGE DE LYRA  
Am. 1920–1999  
*Private Memory*  
Signed “De Lyra” l.l.  
Gouache  
10½×13½ in.  
26.7×34.3 cm  
  
\$900–1,200



120  
DEWITT HARDY  
Am. b. 1940  
*Portrait of a Seated Woman*  
Signed “D. Hardy” l.l.  
Watercolor  
28½×20½ in.  
72.4×52.1 cm  
  
\$1,500–2,500



121  
THOMAS CROTTY  
Am. 1934–2015  
*Winter, Maine*  
Signed "Thomas Crotty" l.r.  
Gouache  
10½×23½ in.  
26.7×59.7 cm  
\$9,000–12,000

122  
No lot





123  
BERNARD LANGLAIS  
Am. 1921–1977  
*Porcupine*  
Wood relief  
30×48½ in.  
76.2×123.2 cm  
\$4,000–6,000

124  
DAHLOV IPCAR  
Am. b. 1917  
*Two Directions at Once*  
Signed "Dahlov Ipcar" in  
stitch along the underside

Cloth  
16×17 in.  
40.6×43.2 cm  
\$900–1,200







125

AARON BOHROD

Am./Latvian 1907–1992

*American Farmyard*

Inscribed in part illegibly and signed  
"To...Best Wishes, Aaron Bohrod" verso

Oil on canvasboard

20×22 in.

50.8×55.9 cm

\$3,000–5,000





126  
LOUIS KRONBERG  
Am. 1872–1965  
*Ballet Girl in White*, 1924  
Signed "Louis Kronberg" l.r.;  
also signed and  
bearing artist's address (illegi-  
bly) in Paris verso  
Pastel

21×14½ in.  
53.3×36.8 cm

Provenance  
A Bangor, Maine estate

Exhibited  
American Watercolor Society and New York Watercolor Club  
(single printed label of both and bearing title as above in script)

There is a second early label bearing the artist's name, the title as "Ballet Girl," the medium as pastel, and the further identification "No. 8" all in what appears to be the artist's hand verso. The artists' address in Paris, otherwise obscured, and the date 1924 are inscribed in what also appears to be the artist's hand verso

\$3,000–5,000



127  
 AARON DOUGLAS  
 Am. 1899–1979  
*Listen Lord*  
 Signed "A Douglas"  
 in pencil verso  
 Oil on canvas  
 15¾×13⅝ in.  
 40.0×34.6 cm

Provenance  
 The artist  
 Doug Crutchfield  
 By descent to a  
 private collection  
 Godel & Company Fine Art  
 NYC  
 June Kelly Gallery,  
 New York  
 Private Collection

According to Jontyle Theresa Robinson, several of Aaron Douglas's illustrations for James Weldon Johnson's book of sermonic poems, *God's Trombones*, of which the current lot is one, "Douglas united disparate histories and aesthetic impulses, culminating in some of the most modernistic drawings and paintings produced under the banner of the New Negro Arts Movement."

Later in the essay, Robinson writes that the current lot is of the highest quality, an Aaron Douglas "masterpiece" in pristine condition "from one of America's premier artists of the 20th century, a master of modern art."

According to a joint press release from the Metropolitan Museum of Art in New York and the National Gallery of Art in Washington of May 14, 2015, each had recently purchased an oil by Aaron Douglas.

Both works are of the same vintage and style as the current lot.

New York Times, May 14, 2015:

For many American museums, the Harlem Renaissance painter Aaron Douglas (1898-1979) is an almost Vermeer-like figure, whose shadowy, graphically powerful depictions of African-American themes" appear rarely on the market...The recent purchases by the two museums, like the current lot, are part of the highly regarded series of illustrations for James Weldon Johnson's 1927 poetry collection, "God's Trombones: Seven Negro Sermons in Verse." In the article, Randall Griffey, an associate curator at the Met, is quoted as saying that Douglas, "whose influence can be seen directly or indirectly in the works of contemporary artists like Kerry James Marshall... casts a very long shadow through the 20th century'."

\$150,000–200,000

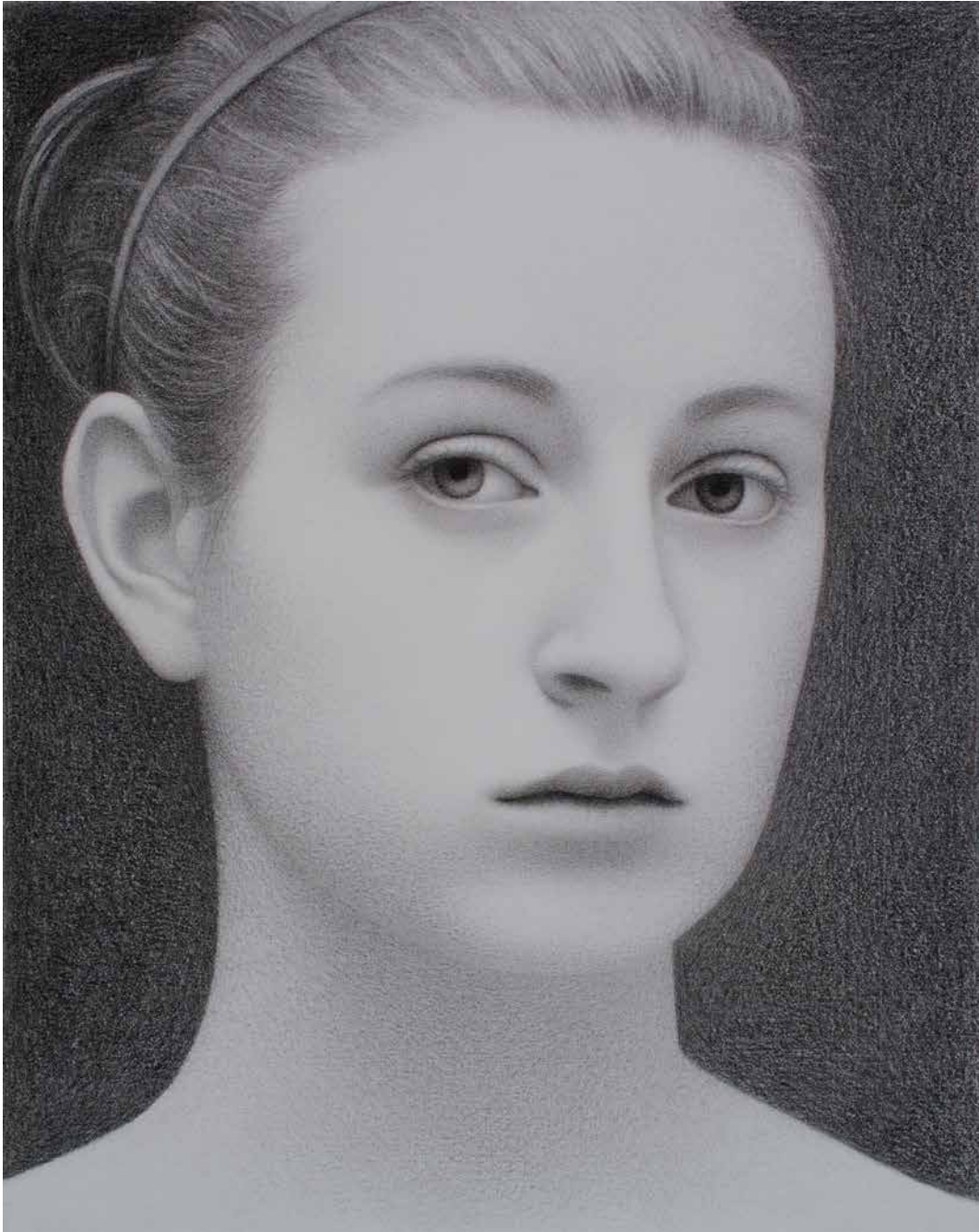


128 No Lot





Lot 129 is a gift of the artist to be sold for the benefit of the Waynflete School, Portland.



129

BRETT BIGBEE

Am. b. 1954

*First Sister*

Pencil

10<sup>3</sup>/<sub>8</sub> × 8<sup>1</sup>/<sub>4</sub> in. 25.4 × 21.0 cm image

11<sup>1</sup>/<sub>4</sub> × 9 in. 28.6 × 22.9 cm paper

Image copyright Brett Bigbee, courtesy Alexandre Gallery, New York

\$12,000–18,000

130

GEORGE M. HATHAWAY

Am. 1852–1903

*Spring Point Lighthouse*

Titled and signed "Spring Point  
Lighthouse, Portland Harbor,  
Portland Headlight in the Dis-

tance, By Hathaway" verso

Watercolor

3¾×6½ in.

9.5×16.5 cm

\$600–900



131

GEORGE MCCONNELL

Am. 1852–1929

*Peaceful Maine Landscape 1892*

Signed and dated "Geo. McConnell 1892" l.l.

Oil on board

19½×38 in.

49.5×96.5 cm

Property of a New Hampshire collector

\$2,000–3,000



132  
 WILLIAM THON  
 Am. 1871–1966  
*Island Shore*  
 Signed "Thon" l.r.  
 Watercolor  
 20×26½ in.  
 50.8×67.3 cm  
 \$2,000–3,000



133 and 134

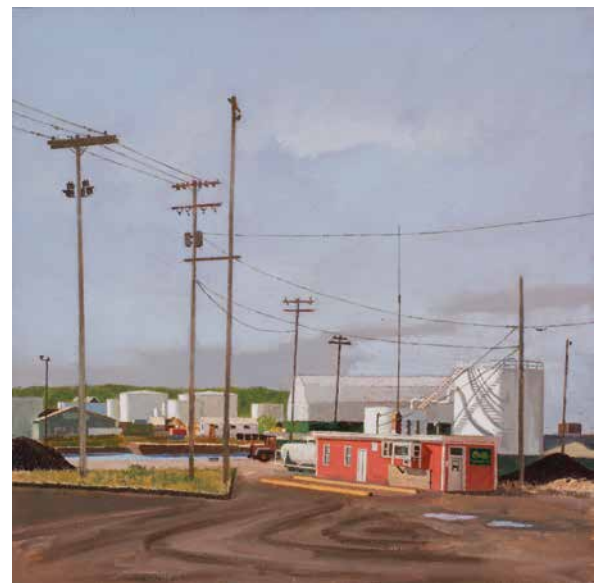
ROBERT SOLOTAIRE  
 Am. 1930–2008

Provenance  
 By descent in the family of the artist  
 To the current owner



133  
*Congress Square*  
 Signed "R. Solotaire" l.r.  
 Oil on canvas  
 22×28 in. sight  
 55.9×71.1 cm sight  
 \$1,200–1,800

134  
*Merrill's*  
 Titled as  
 above, signed  
 "R. Solotaire"  
 and dated



12/98 "Merrill's, R. Solotaire, 12/98" verso  
 Oil on canvas  
 16×16 in.  
 40.6×40.6 cm

\$900–1,200





135

GEORGE BELLOWS

Am. 1882–1925

*Prayer Meeting*

Numbered No.9 b.l.; titled as above b.c. and signed "Geo. Bellows" in the artist's hand b.r. (posthumous lithographs by Bellows were often signed by the artist's wife)

Lithograph

18×22 in. 45.7×55.9 cm image

19×23 in. 48.3×58.4 cm sight

Property from a private Maine collection

\$2,000–3,000



136

GEORGES BRAQUE

Fr. 1882–1963

*Nature Morte Oblique*

Numbered 229/300 b.l. and signed "G. Braque" b.r.

Etching

11×11 in. 27.9×27.9 cm image

14×12½ in. 35.6×31.8 cm paper

Property from a private Maine collection

\$900–1,200



137  
DELBERT DANA COOMBS  
Am. 1850–1938  
*Waterfall*  
Signed and dated "D.D. Coombs 1869" l.r.  
Watercolor  
14×10¼ in.  
35.6×26.0 cm  
  
\$300–500

138  
DELBERT DANA COOMBS  
Am. 1850–1938  
*View from the Shore*  
Signed "D.D. Coombs" l.l.  
Oil on canvas  
13×28 in.  
33.0×71.1 cm  
  
\$900–1,200



139  
DELBERT DANA COOMBS  
Am. 1850–1938  
*Boat on a River*  
Watercolor  
12½×20 in.  
31.8×50.8 cm  
  
\$900–1,200





140  
WILLIAM FRERICHS  
Am. 1821–1905  
*North Carolina Landscape*  
Oil on canvas  
17×22 in.  
43.2×55.9 cm  
\$3,000–5,000



141  
WILLIAM MERRITT POST  
Am. 1856–1935  
*Late Fall*  
Signed "W. Merritt Post" l.l.  
16×26 in.  
40.6×66.0 cm  
\$900–1,200



142

WILLIAM BIRDSALL GIFFORD

Am. 1839–1929

*Sea of Galilee*

Signed "W. B. Gifford" l.l. and signed, titled, dated and inscribed  
"The Sea of Galilee, painted from nature by W.B.Gifford 1890,  
bought by Albert Leffuigill of Austria in 1896" on the stretcher verso

Oil on canvas

12×20 in.

30.5×50.8 cm

\$1,500–2,500





143

VICTOR DEGRAILLY

Am. 1804–1889

*Lake George Boating Party*

Oil on canvas

17×23¼ in.

43.2×59.1 cm

Provenance

D. Wigmore Fine Art, New York

\$6,000–9,000



144

WILLIAM MASON BROWN

Am. 1828–1898

*A Day on the Farm*

Oil on canvas

9×14 in.

22.9×35.6 cm

\$6,000–9,000



145  
ATTRIBUTED TO THE CHINA TRADE  
Early 19th C.  
*Portrait of a Gentleman*  
Oil on canvas  
27×21 in.  
68.6×53.3 cm  
\$3,000–5,000

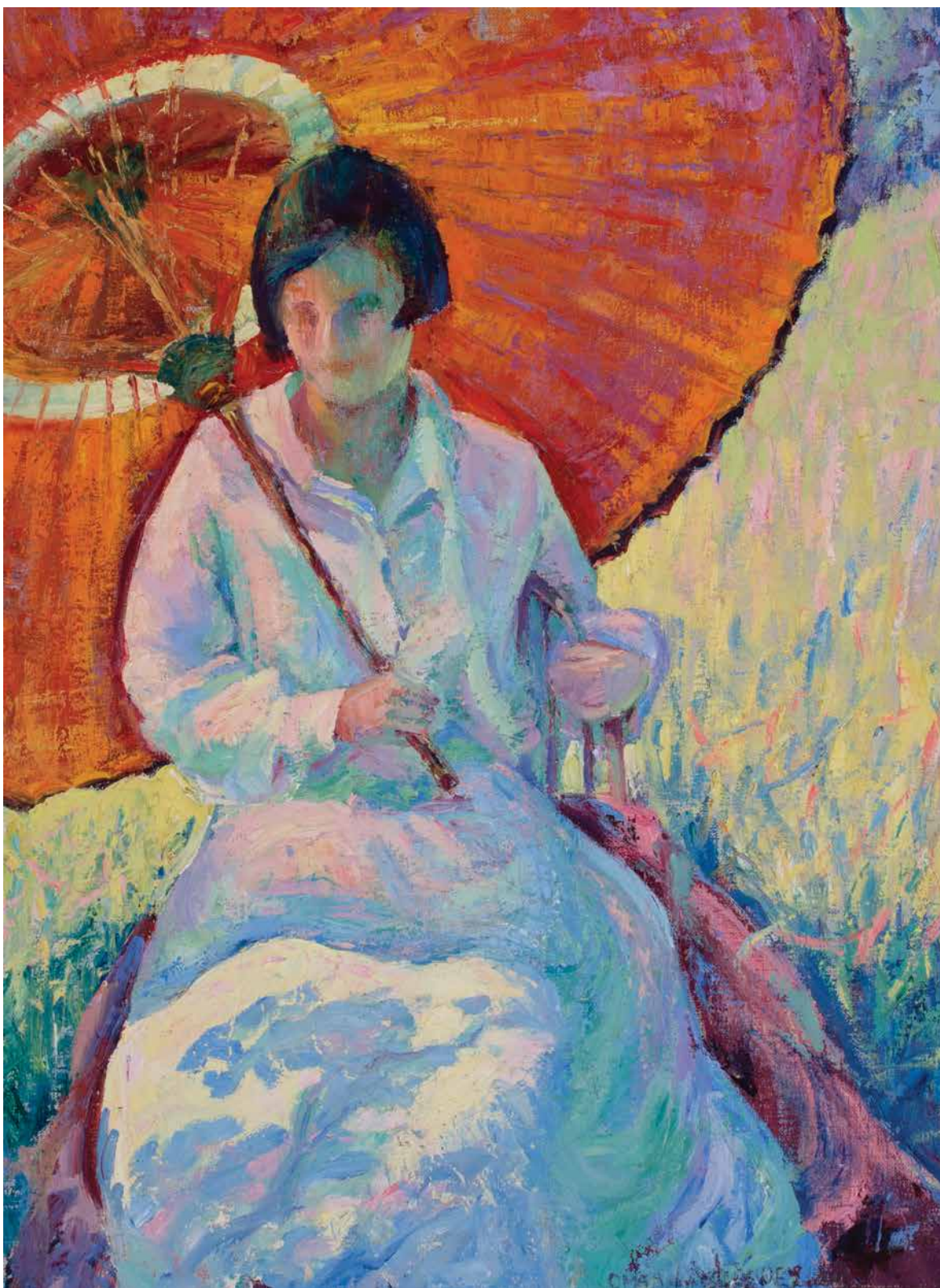




146  
JOHN W. CASILEAR  
Am. 1811–1893  
*Lake George*  
Signed "JWC" l.c.  
Oil on canvas  
12×20 in.  
30.5×50.8 cm  
\$5,000–7,000



147  
JOHN W. CASILEAR  
Am. 1811–1893  
*Through the Woods*  
Signed indistinctly "JWC" l.l.  
Oil on board  
10×14 in.  
25.4×35.6 cm  
\$1,200–1,800



148  
OMER THOMAS LASSANDE  
Am. 1903–1980  
*Seated Woman With Parasol*  
Signed "Omer Lassande" l.r.  
Oil on canvas  
24×18 in.  
61.0×45.7 cm  
\$3,000–5,000





149

GUY CARLETON WIGGINS

Am. 1883–1962

*Autumn Days, Annisquam*

Signed "Guy Wiggins" l.r., titled as above, and dated illegibly 19?1 verso

Oil on canvasboard

8×10 in.

20.3×25.4 cm

Property of a collector, Newington, Connecticut

\$2,000–3,000



150  
ANNA ELIZA HARDY  
Am. 1839–1934  
*Roses I*  
Signed "A. Eliza Hardy" l.r.  
Oil on canvas  
9×15¼ in.  
22.9×38.7 cm

Property of Helen Smith Hurd,  
Cape Elizabeth, Maine

\$900–1,200



151  
ANNA ELIZA HARDY  
Am. 1839–1934  
*Roses II*  
Signed "A. E. Hardy" l.l.  
Oil on canvas  
14×25 in.  
35.6×63.5 cm

Property of Robert Vinings, Bethel, Maine

Provenance  
By descent in the family of the current owner

\$1,500–2,500



152

JOHN OPIE

Br. 1761–1807

*Questions Without Answers*

Oil on canvas

31¼×25 in.

79.4×63.5 cm

Property of a Maine family

Provenance

By descent

\$3,000–5,000

Lots 153 and 154 are the property of Theresa Homisak, Albuquerque.



153  
ADAM LEHR  
Am. 1853–1924  
*Still Life with Brass Bucket*  
Signed "Adam Lehr" l.r.  
Oil on canvas  
18×24 in.  
45.7×61.0 cm  
\$900–1,200



154  
ADAM LEHR  
Am. 1853–1924  
*Still Life with Flagon*  
Signed "Adam Lehr" l.r.  
Oil on canvas  
18×24 in.  
45.7×61.0 cm  
\$900–1,200



155  
BENJAMIN CHAMPNEY  
Am. 1817–1907  
*Mums*  
Signed "B. Champney" l.r.  
Oil on canvas  
5×30 in.  
12.7×76.2 cm

Property of Curtis Schrader, Marysville, Michigan

Provenance  
By descent in the family of the current owner

\$900–1,200





156  
FRANK SHAPLEIGH  
Am. 1842–1906  
*Saco River, Mt. Webster from Deep Hole Bridge*  
Titled and signed "Mt. Webster from Deep Hole  
Bridge, Saco River, by F. H. Shapleigh" verso  
Oil on canvas  
30×20 in.  
76.2×50.8 cm  
\$4,000–6,000

157, 158, and 159  
ALEXANDER WUST  
American/Dutch 1837–1876

Property of a family,  
Falmouth, Maine

Provenance  
By descent

157  
*Shoreline with Pier and Horses*  
Signed and dated "Alex. Wust" l.r.  
Watercolor  
13¼×20¼ in. sight  
33.7×51.4 cm sight  
\$600–900



158  
*Rocky Coast*  
Signed "Alex. Wust" l.l.  
Oil on canvas  
10×18 in.  
25.4×45.7 cm  
\$900–1,200





159

*Light Raking Through the Gate*

Signed and dated "Alexander Wust 1858" l.r.

Oil on canvas

36×56 in.

91.4×142.2 cm

\$2,000–3,000



Lots 160 and 161 are the property of a  
Pennsylvania family



160  
STEPHEN ETNIER  
Am. 1903–1984  
*Beach Shack, Jamaica*  
Signed and inscribed "Stephen Etnier for Virginia"  
l.r.; titled as above and inscribed "Second version  
1971 for Va. Chillingworth 12×24" verso  
Oil on canvas  
12×24 in.  
30.5×61.0 cm  
\$2,000–3,000



161

STEPHEN ETNIER

Am. 1903–1984

*Fish Houses, Small Point*

Signed and dated "Stephen Etnier, 61" l.l.;  
titled as above, signed "Stephen Etnier  
1961" and inscribed "To Milch" on the  
stretcher verso

Oil on board

12×20 in.

30.5×50.8 cm

Milch Gallery is the name of the gallery  
that represented the artist in New York.

\$2,000–3,000



162

ROBERT SOLOTAIRE

Am. 1930–2008

*Flower Market*

Signed "R. Solotaire, Sept. 02, DW " 1.r.

The artist often included the initials of his friend along with his own signature.

Oil on canvasboard

20×26 in.

50.8×66.0 cm

Provenance

By descent in the family of the artists

To the current owner

\$1,500–2,500



163  
ROBERT SOLOTAIRE

Am. 1930–2008

*Commercial Street, Portland*

Initialed "RS DW" l.r.

The artist often included the initials of his friend along with his own signature.

Oil on board

9½×14¼ in.

24.1×36.2 cm

Provenance

By descent in the family of the artist

\$600–900



164

ROBERT SOLOTAIRE

Am. 1930–2008

*Cape Steam, S. Portland, Me. [sic]*

Signed "R. Solotaire" l.r.; titled as above, and dated "Oct. 28 '79" verso

Oil on canvas

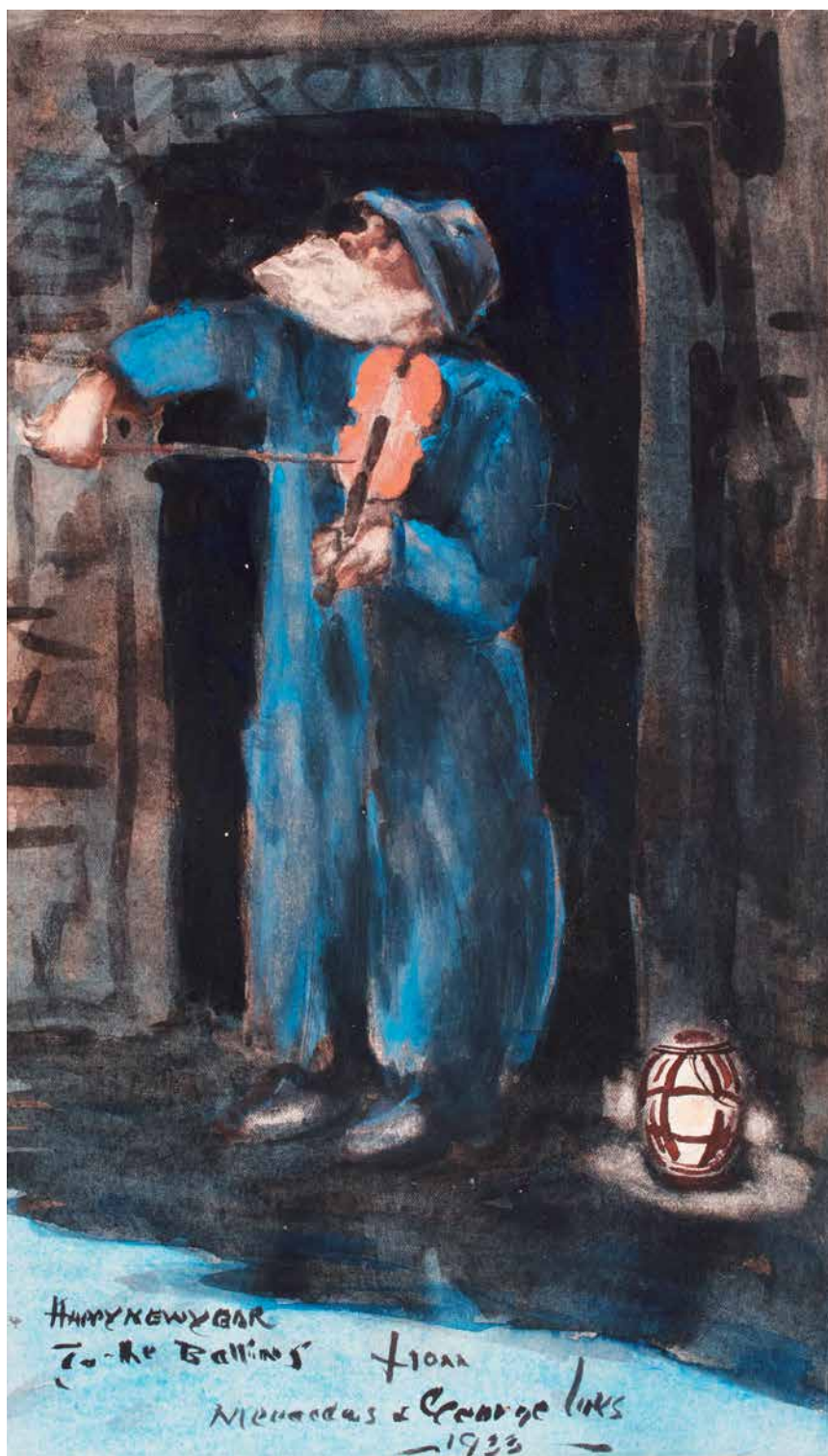
24×33½ in.

61.0×85.1 cm

Provenance

By descent in the family of the artist

\$1,200–1,800



165  
 GEORGE LUKS  
 Am. 1867–1933  
*A Drop of Rain*  
 (*The Hobo Violinist*)  
 Inscribed, signed, and dated "Happy  
 New Year To the Ballins from Mercedes &  
 George Luks 1933" I.l. and l.c.  
 Watercolor and ink  
 18×14 in.  
 45.7×35.6 cm

The signatures of Mercedes Luks, his third wife, and that of the artist appear to be respectively in their own hands. The inscription is most likely also in the artist's hand. The Lukses had been separated after a difficult relationship but were back together by 1933 when the artist died reportedly during a street fight. Letters from Luks to Samuel Ballin dating from 1931 to 1939

are stored among the Archives of American Art, Smithsonian Institute. The subject is surprisingly touching for a Christmas card, but is also characteristic of the artist's interest in representing daily life, most often in the poorest neighborhoods, a late reference to the Ash-Can School, so-called for its subject matter, in which he was and considered himself a member.

\$1,200–1,800





166

THEODORE DAVIS

Am. 1908–1995

*Monhegan Musicales*

Signed and dated "Theodore Davis 1948" l.r., titled as above, signed and dated "Theodore Davis 1948" and inscribed "Monhegan Island, Maine #19" verso

Watercolor

22×31 in.

55.9×78.7 cm

Property of a Maine gentleman

Provenance

The Schwartz Family Collection

New Orleans Auction Galleries November 13, 2010

To the current owner

Literature

*The Art of Monhegan* by Carl Little and picture editor Arnold Skolnick with a foreword by Jamie Wyeth, illustrated in color on page 22 with the following paragraph:

A list of island activities might include a dip at Swim Beach – a pastime for the most hearty individual, as the water is quite cold. In what is thought to be his first etching, created with the help of his friend and fellow painter John Sloan [Rockwell] Kent sketched and child frolicking in the chilly waters (p. 18). Other entertainment might include an impromptu musicale in the lob-

by of the Monhegan House, as depicted in a wonderful water-color by Theodore "Ted" Davis (1908–1995), or serious game of cribbage, which appealed to the German-born Emil Holzhauser (1887–1986) as a subject for one of his oils (p. 23). Islanders organized costume balls, gymkhanas and baseball games.

\$1,200–1,800

129





167  
PHILIP BARTER  
Am. b. 1935  
*Hayfield Hogbay*  
Signed "Philip" l.r.  
Oil on canvas  
25×30 in.  
63.5×76.2 cm  
\$2,000–3,000



168  
KATHERINE miller  
Am. b. 1941  
*Untitled I, 1977*  
Signed "K. Porter" l.r.  
Mixed media  
20¼×26¼ in.  
51.4×66.7 cm

Exhibited  
David McKee Inc., New York,  
#C771(label verso)

\$1,200–1,800



169  
KATHERINE PORTER  
Am. b. 1941  
*Untitled II*  
Mixed media  
Signed "K. Porter" l.r. in the black  
area  
40×32 in.  
101.6×81.3 cm

David McKee Inc., New York,  
#C771 (label verso)

\$1,200–1,800



170  
NATASHA MAYERS  
Am. b. 1946  
*Untitled*  
Signed "Natasha Mayers" l.r.  
Oil stick and crayon  
18×26 in.  
45.7×66.0 cm

\$600–900





171  
NORMAN BLUHM  
Am. 1921–1988  
*Abstract with Yellow*  
Signed and dated "Bluhm 87" l.c.  
Watercolor  
22×39 in.  
55.9×99.1 cm  
\$3,000–5,000





173  
 JAMES H. DAUGHERTY  
 Am. 1889–1974  
*Self Portrait with Editor*  
 Signed "Daugherty" u.l.  
 Pastel  
 13½×13½ in.  
 34.3×34.3 cm  
 \$2,500–3,500

174  
 TASHA MCCREADY TUDOR  
 Am. 1915–2008  
*Portrait of a Little Girl*  
 Signed "T. Tudor" l.r.  
 Pencil  
 15×12 in. sight  
 38.1×30.5 cm sight



Property of Mary Jo Stekevicz,  
 Cape Elizabeth, Maine

\$600–900

175  
 MORRIS KANTOR  
 Am./Latvian 1896–1974  
*Cubist Drawing, Synthetic Arrangement*  
 Signed "M. Kantor" l.r.  
 Charcoal  
 19×10 in.  
 48.3×25.4 cm  
 \$1,500–2,500



172  
 LESTER J. HORNBY  
 Am. 1882–1956  
*Royal Exchange from the Mansion House*  
 Titled "G. G. Hornby" l.l. and titled as above l.c.  
 Pencil  
 8½×10¾ in.  
 21.6×27.3 cm  
 \$600–900





176

HUGH H. BRECKENRIDGE

Am. 1870–1937

*Abstraction 65*

Oil on board

9×8 in.

22.9×20.3 cm

Property of a Long Island collector

Provenance

Collection of Mr. & Mrs. Meyer O. Potamkin

To Sotheby's, New York, March 31, 2004

To the current owner

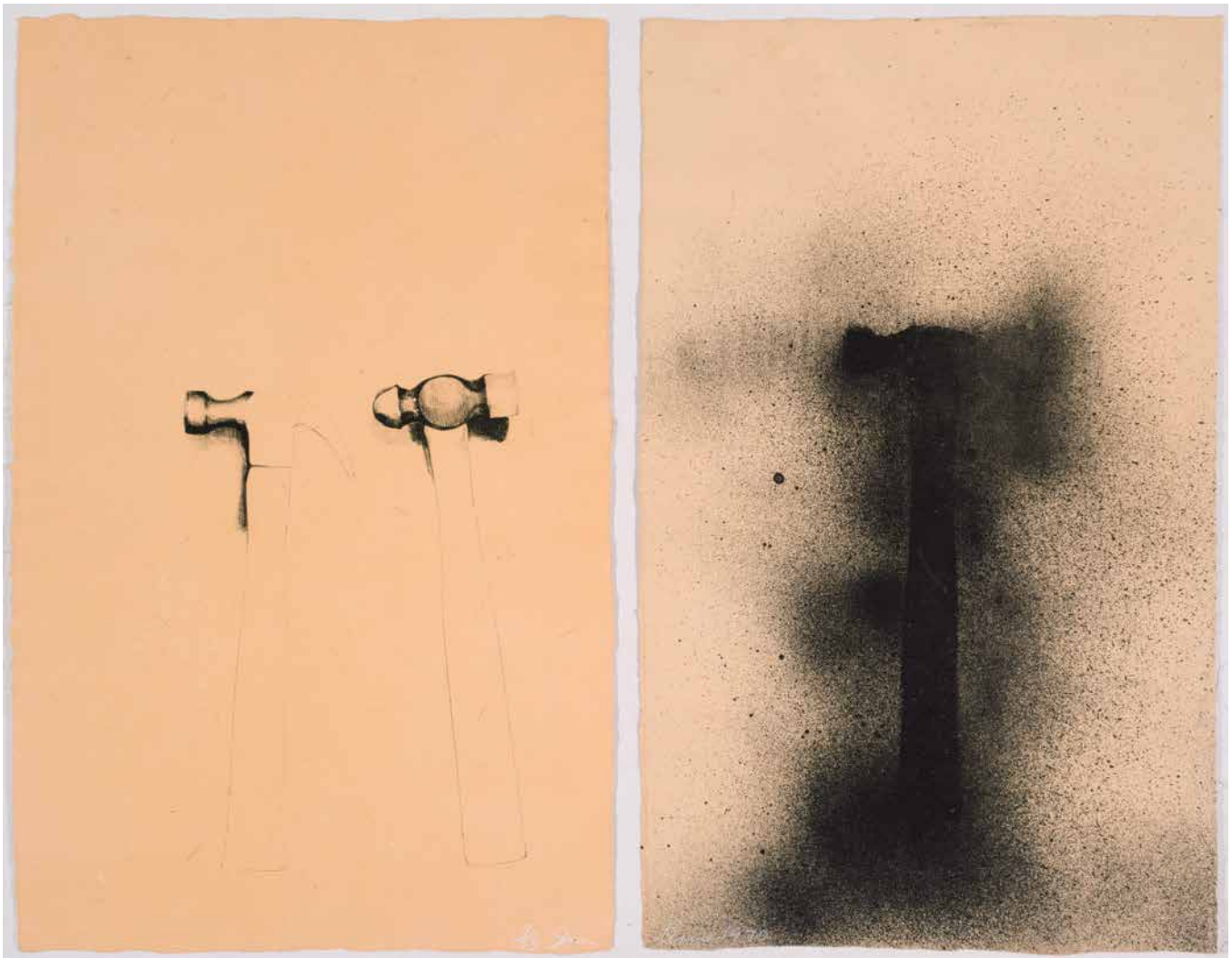
Exhibited

Philadelphia, Pennsylvania Academy of the Fine Arts, *Pennsylvania*

*Academy Moderns*, July 30 - September 6, 1975, cat. no. 4

\$3,500–5,500





177  
JIM DINE  
Am. b. 1935  
*Hammers*

Numbered and signed "11/53 Jim" lower right of the lithograph on the left and signed and dated "Dine 1970" lower left of the lithograph on the right, all in white crayon  
Diptych offset lithograph  
26×32 in.  
66.0×81.3 cm

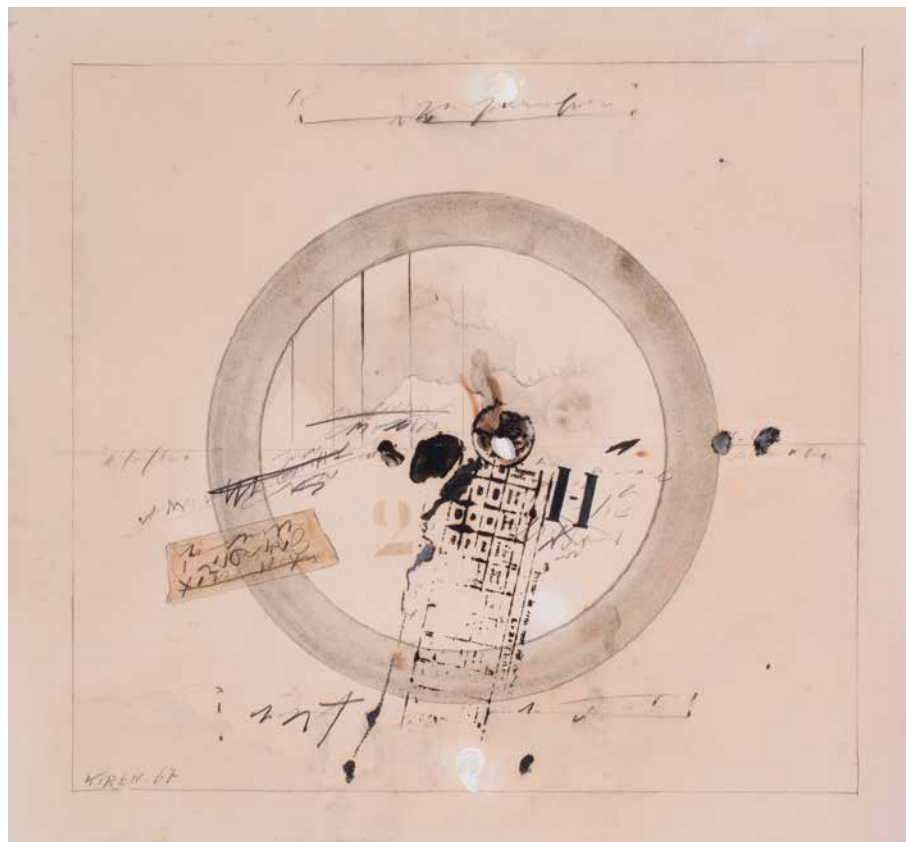
Printed on two sheets of Hodgkinson hand-made paper as issued. Published by Petersburg Press, London. There were also 10 artist's proofs.

\$4,000–6,000

178  
JIM DINE  
Am. b. 1935  
*Scissors and Rainbow*  
Signed, dated, and numbered  
"JDine 1969 16/75" in pencil l.c.  
Color lithograph  
39 4/5×27 3/5 in.  
99.1×68.6 cm

\$600–900





179

SHLOMO KOREN

Dutch b. 1932

*Letters #1*

Signed and dated "Koren 67" l.l.

Mixed media

16×17½ in.

40.6×44.5 cm

\$900–1,200



180

JOHNNY FRIEDLANDER

Ger. 1912–1992

*Counterpoint*

Color etching

20×13¾ in.

50.8×34.9 cm

\$900–1,200

181, 182, and 183  
VIVIAN MILNER AKERS  
Am. 1886–1966

Property of J. Bart Rayniak, Otis Orchard, Washington

Provenance  
By descent in the family of the current owner



181  
*Stormy Sky, Mt. Katahdin*  
Signed and dated "V. Akers 1920" l.r.  
Oil on board  
23½×20 in.  
59.7×50.8 cm

\$900–1,200



182  
*Cummings Point, October, Lake Keeway, East Stoneham, Maine 1951*  
Signed, titled, and dated "Cummings Point, October  
Lake Keeway, East Stoneham, Maine 1951" verso

Oil on board  
5×4 in.  
12.7×10.2 cm

\$900–1,200



183  
*Winter Thaw, Little Stream near West Paris, Maine 1951*  
Titled as above, signed "Vivian Milner Akers" and  
inscribed and dated "Norway, Maine 1951" verso

Oil on board  
5×4 in.  
12.7×10.2 cm

\$900–1,200





184  
SCOTT LEIGHTON  
Am. 1849–1898  
*Winter Morning*  
Signed "Scott Leighton" l.r.  
Oil on canvas  
10×12 in.  
25.4×30.5 cm  
\$900–1,200

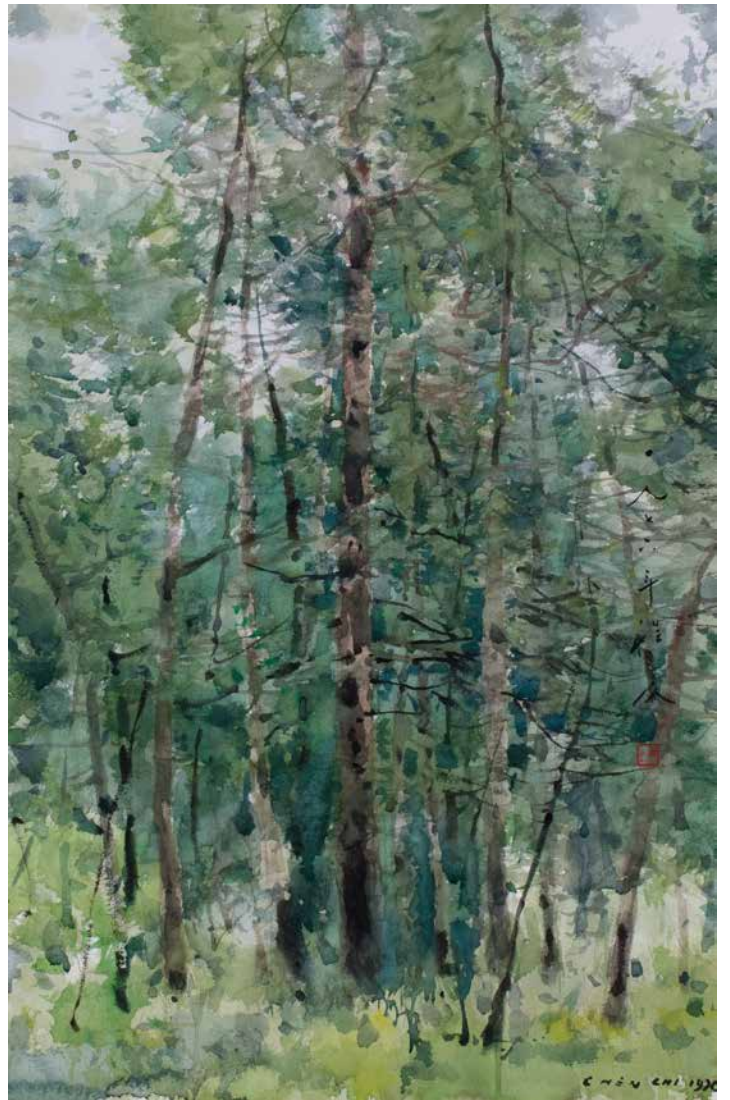




185  
WILLIAM MERRITT BERGER  
Am. b. 1872  
*The Tinker's Giant*  
Signed "Berger" l.l.  
Oil on canvas  
16×10½ in.  
40.6×26.7 cm

\$1,200–1,800

186  
CHEN CHI  
Ch./Am. 1912–2005  
*Spring*  
Signed and dated "Chen Chi 1976"  
l.r.  
Watercolor  
21½×14 in.  
54.6×35.6 cm  
\$2,000–3,000





187

WILLIAM WALLACE GILCHRIST

Am. 1879–1926

*Portrait of Judge Edward Thaxter Gignoux  
as a Young Boy*

Signed and dated "W. W. Gilchrist 1919" u.r.

Oil on board

10×8 in.

25.4×20.3 cm

Judge Gignoux who lived in Cumberland Fore-  
side, was in both his private and public life a  
beloved, distinguished and highly regarded  
judge on the Federal Bench for 26 years until  
his death in 1988. He served as Chief Justice of  
the United States District Court from 1978 to  
1983 during which time the Edward T. Gignoux

U.S. Courthouse was named in his honor in  
1982. According to his obituary in the New York  
Times, Gignoux was called twice by Chief Jus-  
tice Warren E. Burger to preside over sensitive  
cases, one of which involved the contempt-of-  
court charges brought in 1972 against defen-  
dants and lawyers in the Chicago Seven case.

\$900–1,200





188  
CASIMIR CLAYTON GRISWOLD  
Am. 1834–1918  
*On the Edge*  
Signed "Casimir Clayton Griswold" l.r.  
Oil on canvas  
22×18 in.  
55.9×45.7 cm  
\$1,200–1,800





189  
 ASA (ACE) L. POWELL  
 Am. 1912–1978  
*Buffalo on the Run*  
 Signed "Powell" and bearing the  
 artist's trademark ace of diamonds,  
 the source of the name by which he is  
 most commonly known, l.l.  
 Oil on canvas  
 18×30 in.  
 45.7×76.2 cm

Property of a collector, Newington,  
 Connecticut

Powell grew up a neighbor of Charles  
 Russell, who encouraged his artistic  
 talent and influenced both his style  
 and subject matter. Their families  
 were close friends in Montana where  
 Russell owned a summer home. Pow-  
 ell loved the Blackfeet Indians of  
 Montana and went to school on their  
 reservation.

\$4,000–6,000

190  
 WALDO PEIRCE  
 Am. 1884–1970  
*Santa Rita*  
 Signed "W. Peirce" l.r.  
 Mixed media  
 11×16 in. sight  
 27.9×40.6 cm sight

Property of a Maine family (See lot 30)

\$1,500–2,500



191  
AMERICAN SCHOOL  
Am. 20th C.  
*Adobe Village*  
Oil on panel  
4 $\frac{1}{8}$ ×9 $\frac{1}{8}$  in.  
10.5×23.2 cm  
\$900–1,200



192  
LAMAR DODD  
Am. 1909–1996  
*A Rocky Shore*  
Signed and dated "Lamar Dodd, 6-26-48" l.r.  
Gouache  
13 $\frac{3}{4}$ ×21 $\frac{1}{2}$  in. sight  
34.9×54.6 cm sight  
Property of a Long Island collector  
\$2,000–3,000

193  
JASON SCHOENER  
Am. 1919–1997  
*Afternoon at Cape Wrath, Scotland*  
Signed "Schoener" l.r.  
Oil on canvas  
45×60 in.  
114.3×152.4 cm

Property of Susan Wren,  
Georgetown, Maine

Provenance  
Estate of the artist

\$2,000–3,000

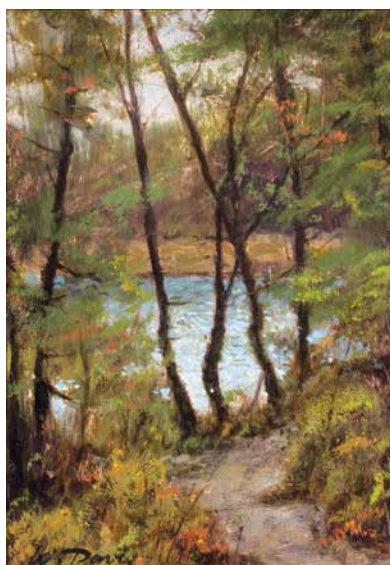




194  
 GORDON GRANT  
 Am. 1875–1962  
*Departing Day*  
 Signed "Gordon Grant" l.r.  
 Watercolor  
 12¼×16 in.  
 31.1×40.6 cm  
 \$2,000–3,000



195  
 WILLIAM DAVIS  
 Am. b. 1952  
*Light Rain, Small Inlet,  
 Mt. Desert, 2012*  
 Signed "W. Davis" l.l.  
 Oil on panel  
 6×8 in.  
 15.2×20.3 cm  
 \$1,000–1,500



196  
 WILLIAM DAVIS  
 Am. b. 1952  
*View Near Ship Harbor,  
 Mt. Desert, Maine, 2012*  
 Signed "W. Davis" l.l.  
 Oil on panel  
 7×5 in.  
 17.8×12.7 cm  
 \$1,000–1,500



197  
 MARY K. LONGFELLOW  
 Am. 1852–1945  
*Door to the Garden*  
 (Longfellow House, Portland)  
 Signed "M. K. Longfellow" l.r.  
 Gouache  
 12½×9½ in.  
 31.8×24.1 cm  
 Provenance  
 Spear family, Portland, the family  
 of the current owner

\$900–1,200



198  
GEORGE LOFTUS NOYES  
Am. 1864–1954  
*Muddy River—Olmsted Park, Boston*  
Signed "G. L. Noyes" l.l.  
Oil on canvas  
18×23 in.  
45.7×58.4 cm

Property of Curtis Schrader,  
Marysville, Michigan

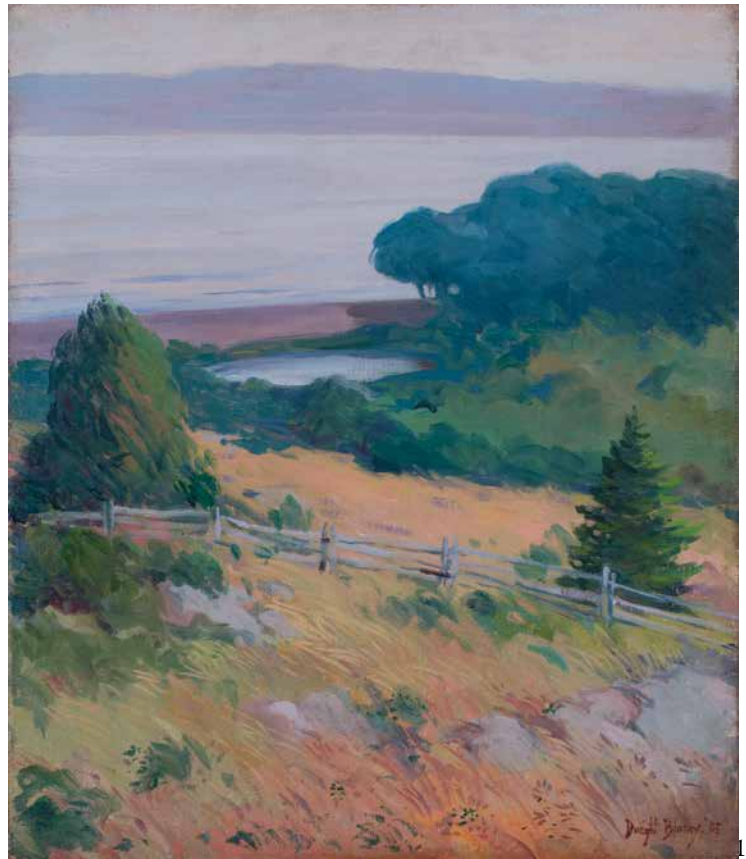
Provenance  
By descent in the family of the  
current owner



Olmsted Park is located in the border area of Boston and Brookline, Massachusetts. The park was designed by Olmsted to look like it had always been there, a natural landscape. The Muddy River runs through several park and by many historic sites including Boston's internationally recognized hospitals. Both out of need and pride, the parks have undergone and will no doubt continue to undergo restoration and adaptation. Originally named Leverett Park, in 1900 the park was renamed to honor its designer, Frederick Law Olmsted.

\$2,000–3,000

199  
DWIGHT BLANEY  
Am. 1865–1944  
*Maine Landscape*  
Signed and dated "Dwight Blaney '05" l.r.  
Oil on canvas  
26×22 in.  
66.0×55.9 cm  
\$3,000–5,000





200  
ARTHUR GROVER RIDER  
Am. 1886–1975  
*Sun and Sail*  
Signed "A. G. Rider" l.r.  
Oil on canvas  
17×21 in.  
43.2×53.3 cm

Provenance  
By descent in the family of Dorothy Wellington Britt,  
So. Dartmouth, Massachusetts  
To her grandchildren, the current owners

\$30,000–50,000



201 and 202  
JOSEPH DE MARTINI  
Am. 1896–1984

Property of a  
Long Island collector

Provenance  
Christie's, New York  
To the current owner

201  
*Wave*  
Signed "Joseph DeMartini" l.r.  
Oil on board  
9½×13½ in. sight  
24.1×34.3 cm sight

\$2,000–3,000



202  
*Lighthouse*  
Signed "Joseph DeMartini" l.r.  
Oil on board  
8½×11½ in.  
21.6×29.2 cm

\$2,000–3,000

203  
ELENA JAHN  
Am. 1938–2014  
*Lobster Cove, Monhegan*  
Signed "E. Jahn-Clough" l.l.  
Oil on canvas  
40×40 in.  
101.6×101.6 cm

\$1,200–1,800







204  
PETER BELA MAYER  
Am. 1887–1993  
*The Rock, Monhegan*  
Signed "Peter Bela Mayer" I.I.  
Oil on canvasboard  
14×20 in.  
35.6×50.8 cm

Property of Tullio Ferri, Redding, Connecticut

Provenance  
Salmagundi Club (label verso bearing the title as above))  
To the current owner's father  
By descent

\$3,000–5,000



205  
WILLIAM ZORACH  
Am. 1887–1966  
*Maine Cove*  
Signed "William Zorach" l.r.  
Watercolor  
15×22 in. sight  
38.1×55.9 cm sight

Property of Suzanne Blum, Los Angeles

\$ 2,000–3,000





207  
MABEL WOODWARD  
Am. 1875–1976  
*Still Life*  
Signed "M. Woodward" l.r.  
9½×12 in.  
24.1×30.5 cm

Property of a Long Island collector

\$1,500–2,500

208  
OSCAR ANDERSON  
Am. 1873–1953  
*View of Rockport*  
Signed "Oscar Anderson" l.r.  
Oil on canvas  
16×20 in.  
40.6×50.8 cm  
\$1,500–2,500





209  
 MARGUERITE S. PEARSON  
 Am. 1898–1978  
*Reflected Village, Rockport*  
 Inscribed "M. S. Pearson" l.l. and  
 signed, titled and inscribed in  
 pencil "by Marguerite Pearson," ti-  
 tled "Reflected Village, Rockport, Mass.," and inscribed  
 "Fenway Studio, 30 Ipswich St, Boston, Mass." verso  
 Oil on board  
 14×16 in.  
 35.6×40.6 cm  
 \$1,200–1,800



210  
 CHARLES FREDERICK KIMBALL  
 Am. 1831–1903  
*Spring Trees*  
 Signed "C. F. Kimball" l.r.  
 Oil on canvas  
 20×14 in.  
 50.8×35.6 cm  
 \$900–1,200



211  
 SIDNEY JANIS YARD  
 Am. 1855–1909  
*Spring Landscape*  
 Signed "Sidney J. Yard" l.r.  
 Oil on canvas  
 15½×20½ in. sight  
 39.4×52.1 cm sight  
 \$900–1,200





212  
CHAUNCEY FOSTER RYDER  
Am. 1868–1949  
*A Tonal Landscape*  
Signed “Chauncey F. Ryder” l.r.  
Oil on canvas  
12×16 in.  
30.5×40.6 cm  
\$ 3,000–5,000



213

STEPHEN ETNIER

Am. 1903–1984

*Camden Hills*

Signed and dated "Stephen Etnier 64" l.l.

Oil on canvas

18×32 in.

45.7×81.3 cm

Property from a private collection, Florida

Provenance

Milch Galleries, New York (label verso with title as above)

\$9,000–12,000



Lots 214–219 are a continuation of the property of a Maine family (See lots 31–38 and 94.)

214  
VIOLA BENTON  
Am. b. 1920  
*The Churn at Rest*  
Signed "Viola Benton" l.l.  
Oil on canvas  
14×10 1/2 in.  
35.6×26.7 cm  
  
\$1,200–1,800



215  
WALDO PEIRCE  
Am. 1884–1970  
*The Back Yard*  
Mixed media  
17½×23¼ in.  
44.5×59.1 cm  
  
\$1,200–1,800





216

WALDO PEIRCE

Am. 1884–1970

*Interior of Manfred Schwartz's Studio*

Signed and dated "W.Peirce '47" l.r.;

signed and titled as above verso

Oil on canvas

40×51 in.

101.6×129.5 cm

\$9,000–12,000





217  
WALTER GRANVILLE SMITH  
Am. 1870–1938  
*Nude*  
Oil on canvas  
20×25 in.  
50.8×63.5 cm  
\$2,000–3,000

218  
DEWITT HARDY  
Am. b. 1940  
*Seated Nude*  
Signed "D. Hardy" u.r.  
Pencil  
14 1/2×10 1/2 in.  
36.8×26.7 cm  
\$900–1,200



219  
DEWITT HARDY  
Am. b. 1940  
*Nude*  
Signed "D. Hardy" u.l.  
Watercolor and pencil  
7 1/2×11 1/4 in.  
19.1×28.6 cm  
\$900–1,200



220

STEFAN HIRSCH

Am. 1899–1964

*Five Silos, White Mountains, New Hampshire*

Signed "Stefan Hirsch" l.r. and inscribed "Stefan Hirsch Five Silos Wt Mountains N.H." on an old label on the stretcher verso

label on the stretcher verso

Oil on canvas

18×24 in.

45.7×61.0 cm

Property of Edward Van Buren

A second old label, deteriorated and now in an envelope attached verso with categories in type "Attach to work donated," "Name of artist," and "Title," each filled in, apparently by hand, with "75," "Stefan Hirsch and "Five Silos"

\$6,000–9,000





221  
 MAUD BRIGGS KNOWLTON  
 Am. 1870–1956  
*Flowers by the Window, Monhegan*  
 Signed and dated "Maud Briggs Knowlton 1925" l.l.  
 Oil on canvas  
 36×30 in.  
 91.4×76.2 cm  
 \$4,000–6,000

222  
 STEPHEN PACE  
 Am. 1918–2010  
*The Artist*  
 Signed and dated "Pace '82" l.r.  
 Watercolor  
 28½×20½ in.  
 72.4×52.1 cm

Property of a gentleman, Great Falls, Virginia

\$3,000–5,000



223  
JOHN VICKERY  
Am. b. 1906

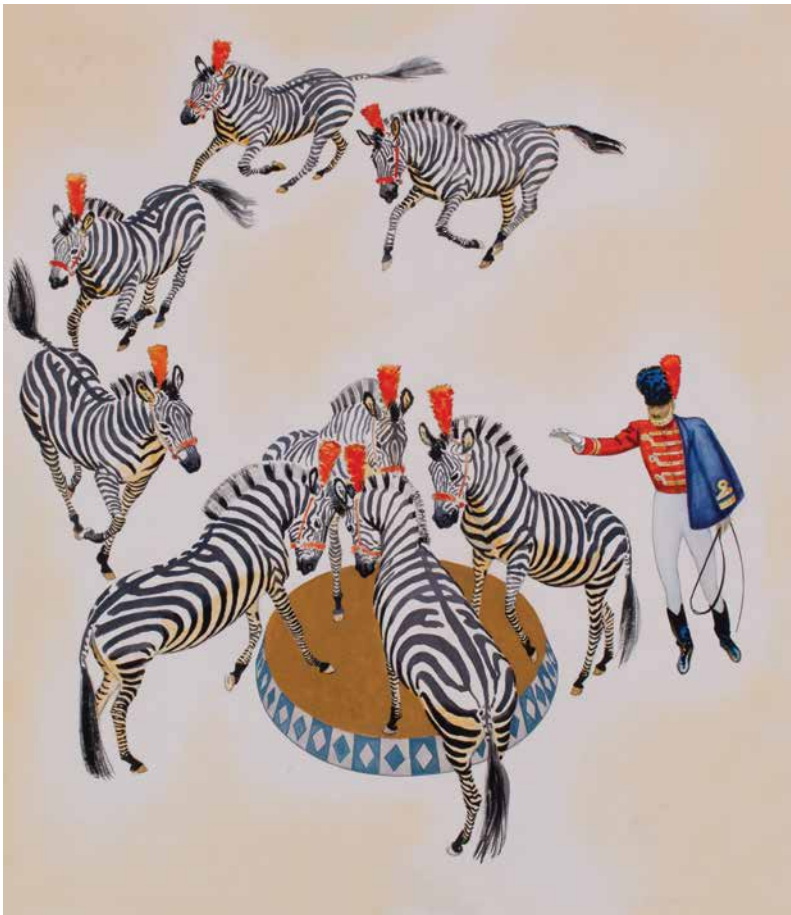
*Tim + Sue danced the next one, too, and  
Maureen sat alone...*

Inscribed in pencil "John Vickery,  
51 West 10 St, New York" verso

Oil on board  
16¼×16¼ in. sight  
41.3×41.3 cm sight

Illustration for "Such a Fine Wife" by  
Marian Sims bearing Colliers stamp  
with date "Nov 2, 1950" verso and the  
inscription as titled in part as above

\$2,000–3,000



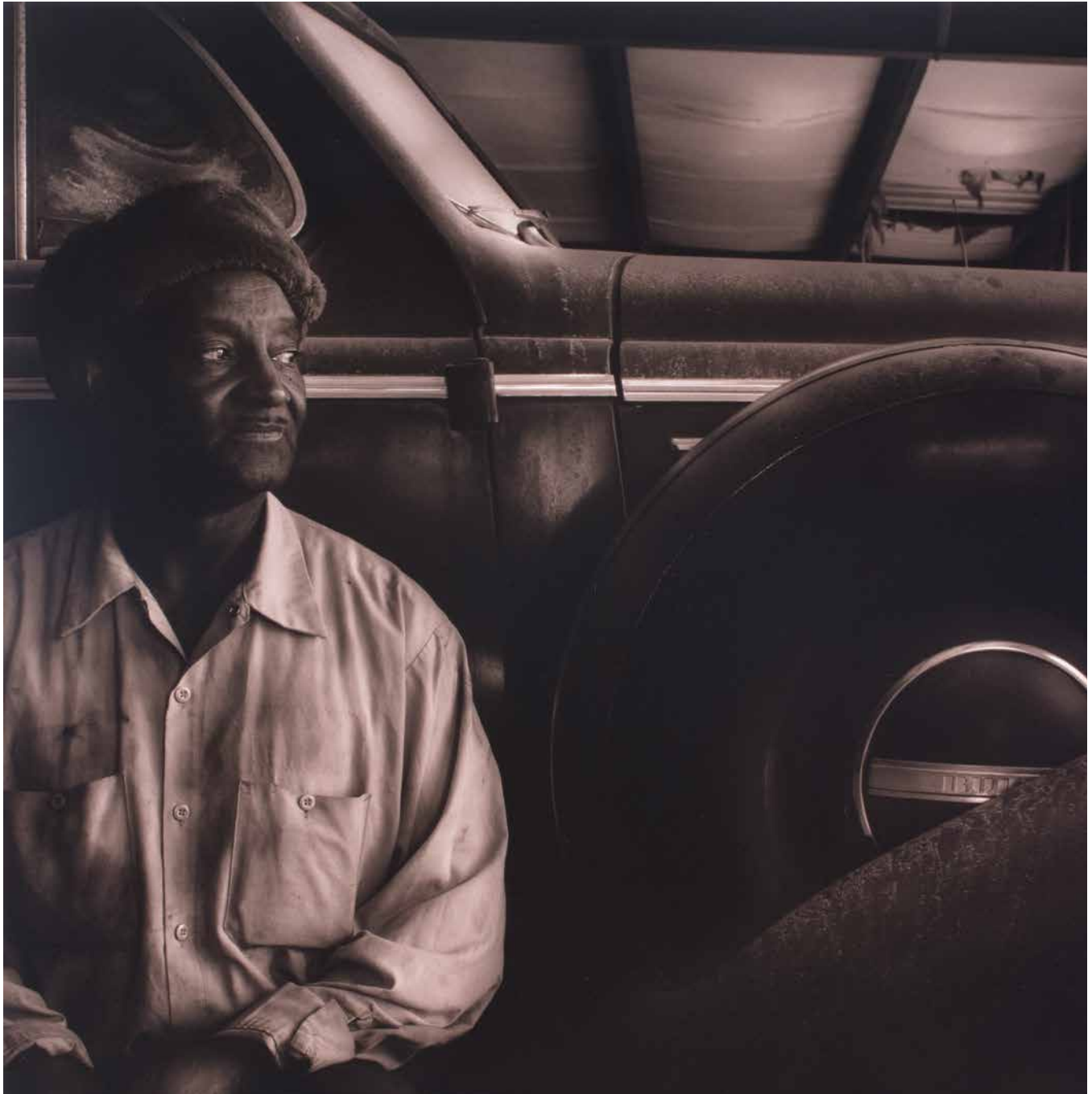
224  
ROBERT LOUGHEED  
Am. 1910–1982  
*Circus Zebras*

Cover, Reader's Digest, June, 1963  
Watercolor, pencil, and possibly gouache  
15¾×13¾ in. sight  
40.0×34.9 cm sight

A copy of the June, 1963 Reader's Digest ac-  
companies the lot. The cover illustration is  
signed "RE Lougheed." The painting itself  
bears no signature.

\$900–1,200





225

JACK SPENCER

Am. b. 1951

*Buick*

Signed "Spencer" b.r.

Photograph

18×17¾ in.

45.7×45.1 cm

18×17¾ in. 45.7×45.1 cm image

20×23½ in. 50.8×59.7 cm paper

\$1,500–2,000



226

VINCENT VALLARINO

Am. b. 1953

*Untitled, 1974*

Signed "Vallarino" b.r.; dedicated (or titled) and dated "Henry 1974," stamped  
"Photograph by Vincent Vallarino ©1983" and, in pencil, Edition "AP #1"

Photograph

20¼×30 in.

51.4×76.2 cm

\$1,000–1,500



227

MICHAEL SPANO

Am. b. 1949

*Girl in Mirror*

Signed and dated "Michael Spano '85" l.r.;  
Numbered 7/25, 303-8A 1.1.

Photograph

26×35¾ in.

66.0×89.9 cm

\$1,000–1,500





228

RICHARD MISRACH

Am. b. 1949

*Space Shuttle*

Titled as above, numbered 3/10, signed "Richard  
Mistrach" and dated 1983/2000F [sic] below the image

Photograph

28×36 in.

71.1×91.4 cm

28×36 in. 71.1×91.4 cm image

30×40 in. 76.2×101.6 cm paper

\$3,000–4,000



229  
NAT FEIN  
Am. 1914–2000  
*Babe Ruth*  
Inscribed "To Frank, Nat Fein" l.r.  
Photograph  
9¼×12½ in.  
23.5×31.8 cm  
\$2,000–3,000



230  
BERENICE ABBOTT  
Am. 1898–1991  
*Adrienne Monnier (Paris)*  
Photograph, vintage print  
9½×7 in.  
24.1×17.8 cm

Vintage print with label verso: Photograph By  
Berenice Abbott, 50 Commerce St., NY 14, NY

\$1,500–2,000



231  
LUCIEN CLERGUE  
Fr. 1934–2014

*Sam Wagstaff at 1 Fifth Avenue, New York*

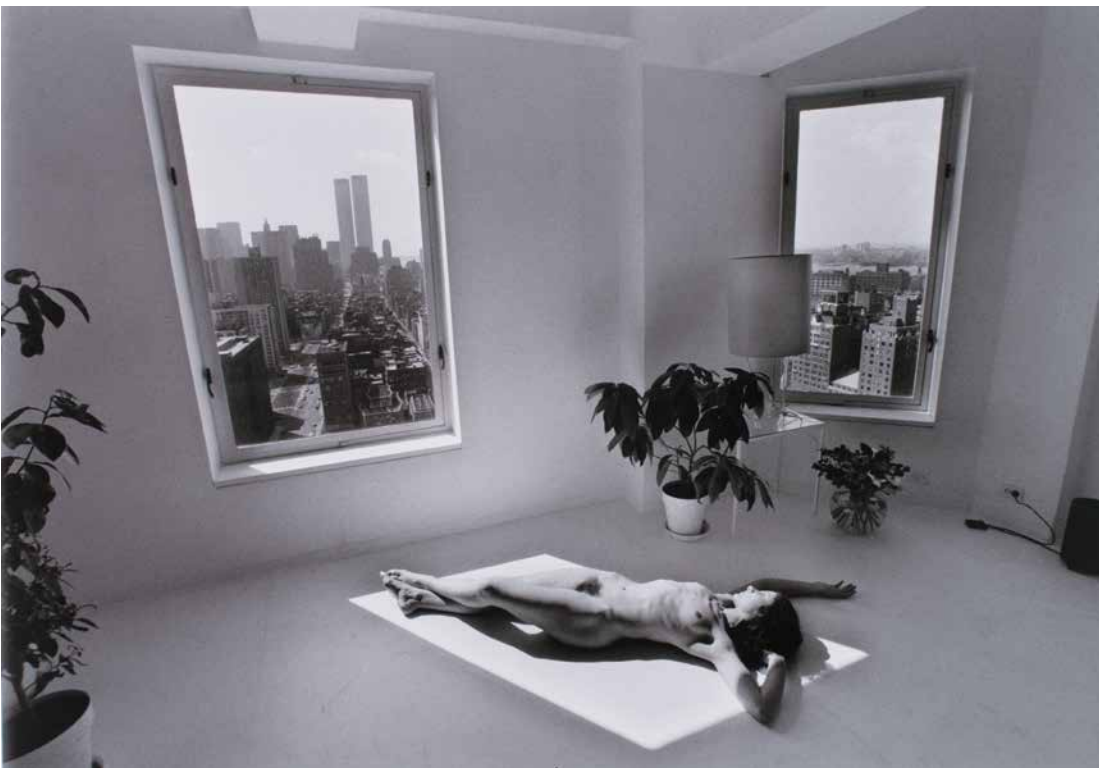
Signed, titled, and dated "Primavera in New York, Fifth Ave., 1976, Lucien Clergue verso

Photograph  
12½×17½ in.  
31.8×44.5 cm

Handwritten verso: @ 1976 by  
Lucien Clergue, printed 2002  
by Lucien Clergue in warm  
tone ref 76002/07 ex4/30mf  
"Lucien Clergue"(l.r)

Obtained directly from the  
artist

\$3,000–4,000





232

BERENICE ABBOTT

Am. 1898–1991

*Washington Square, Looking Out, Manhattan*

Photograph

8×10 in.

20.3×25.4 cm

Stamp verso: Federal Art Project, "Changing New  
York" Photographs by Berenice Abbott  
Handwritten verso: Neg. 103 code I-B, April 16, 1936

\$4,000–6,000





233  
GUY WIGGINS  
Am. 1883–1962  
*The Eldorado from Central Park*  
Signed "Guy Wiggins NA" l.c.  
6½×8 in.  
16.5×20.3 cm  
Oil on canvasboard

Property of a collector, Newington, Connecticut

\$6,000–9,000

234  
 ROBERT GEORGE TALBOT KELLY  
 Am. 1861–1934  
*Along the Nile*  
 Signed and dated "R. Talbot Kelly,  
 R.I., 1909" l.l.  
 Watercolor  
 14½×22 in.  
 36.8×55.9 cm  
 \$900–1,200



236  
 HAROLD BROADFIELD WARREN  
 Am. 1859–1934  
*Amalfi or Cinque Terre*  
 Signed "H. B. Warren" l.r.  
 Gouache  
 9½×6½ in. sight  
 24.1×16.5 cm sight  
 \$1,200–1,800



235  
 GEORGE CLEMENTS  
 Am. 1854–1935  
*French River Scene*  
 Signed "Geo. H. Clements" l.r.  
 Watercolor and pencil  
 8½×9½ in.  
 21.6×24.1 cm

\$900–1,200



ADDITIONS TO THE PRINTED CATALOGUE



237

JANE WOOSTER SCOTT

Am. b. 1920

*Winter Village*

Signed "Wooster Scott" l.r.

Oil on canvas

24×30 in.

61.0×76.2 cm

\$1,200–1,800



238

ROBERT SOLOTAIRE

Am. 1930–2008

*Mid-Town Portland*

Titled as above verso

Oil on board

24½×48 in.

62.2×121.9 cm

Property of Michael  
Caswell, Portland

Provenance

Barridoff Galleries (label  
with title as above verso)



239  
JAMES FITZGERALD  
Am. 1899–1971  
*Rough Seas*  
Signed "James Fitzgerald"  
l.l.  
Watercolor  
19×25 in.  
48.3×63.5 cm

Provenance  
Estate of the artist  
Private collection

\$6,000–9,000



240  
JOHN BUNYAN BRISTOL  
Am. 1826–1909  
*Long Pond in the Berkshires*  
Signed "J. B. Bristol" l.r.  
Oil on canvas  
18×30 in.  
45.7×76.2 cm

Property of Stephen Gates, Naples, Florida

\$4,000–6,000

**CORRECTIONS AND OTHER INFORMATION  
ARE ON THE FOLLOWING PAGE.**



## CORRECTIONS AND ADDITIONAL INFORMATION TO THE PRINTED CATALOGUE

(Corrections to all online catalogues have been made directly to the original text.)

Lot 4 Eversen is oil on panel, not canvas.

Lot 11 Siegert, retitled as "Pair of Portraits" (Reading Without Their Glasses "

Lot 20 Weeks The following interpretation of this painting, received recently by email, unsolicited, has been added to all online catalogues, not in the printed catalogue, but is an excellent analysis worth consideration:

"It's described as a 'playful image [by Weeks expert Ellen Morris in the catalogue], but appears more complicated. The boy looks serious, reflective, as if he's considering the morality of a (song)bird that appears to be tethered to a stick. It feels like [a] visual essay about man v. nature, or the merits of attaining/holding power - something quite modern."

Lots 40–44 are withdrawn pending authentication by the Milton & Sally Avery Foundation. Lot 45 is withdrawn because it is from the same collection. If the Averys are authenticated, the owner prefers they be offered in the same auction.

Lot 56 Asselineau The harbor with an American flag in the foreground is believed to be New York harbor. The Brooklyn Bridge was begun in 1869 and finished in 1883. During its construction, Parsons & Atwater published a birdseye view of New York and Brooklyn that appears to be consistent.



137  
DELBERT DANA COOMBS  
Am. 1850–1908  
Watercolor  
Signed and dated "D.D. Coombs 1869" Lr.  
14 x 10 1/2 in.  
35.6 x 26.9 cm  
\$300–500

138  
DELBERT DANA COOMBS  
Am. 1850–1908  
View from the Shore  
pencil "D.D. Coombs" LL  
Oil on canvas  
13 x 28 in.  
33.0 x 71.3 cm  
\$900–1,200



139  
DELBERT DANA COOMBS  
Am. 1850–1908  
Boat on a River  
Watercolor  
12 1/2 x 20 in.  
31.8 x 50.8 cm  
\$900–1,200

Lot 66, Zorach, is onyx. In most locations including the printed catalogue, the medium is correct. Its location had been unknown to the family since at least 1976.

Lot 120 Douglas is oil on canvas.

Lots 137, 138, and 139 are misnumbered. The correct numbering is illustrated and will be offered in the order as they are shown at left below.

Lots 149 and 233 The artist is Guy Carleton Wiggins whose dates are 1883–1962.

Lot 128 The Gile is withdrawn per the consignor.

Lots 153 and 154 Lehr The images in the printed catalogue only are reversed. They are correct in all virtual catalogues.

Lot 206 Removed

**Clarification of the signatures on the lots by artist Robert Solotaire. Please note that the initials "DW" stand for Dana Williams, the artist's close friend. The signatures are in the artist's hand. He often included the "DW" with his own signature.**

Lot 133 Signed and dated "R. Solotaire" l.r.

Lot 134 Titled as above, signed and dated "Merrill's, R. Solotaire, 12/98" most likely in the hand of the artist verso

162 Signed "R. Solotaire, Sept. 02, DW " l.r.

Lot 163 Initialed "RS DW" l.r.

Lot 164 Signed and dated "R. Solotaire 2001" l.r.













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